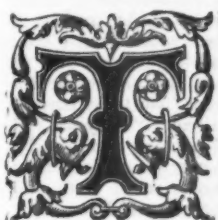


THE ART-JOURNAL.



LONDON, MAY 1, 1851.

THE INDUSTRIAL EXHIBITION;
ITS OBJECTS, AND RESULTS.

HE great object of every political institution should be the promotion of the happiness of the people. A government has to deal with intellectual power, limited through ignorance, disturbed, or liable to dangerous employment through the exciting influence of strong conflicting interests, and of passionate desires which the mere association of men in commonwealths engenders. Every government, therefore, seeks to conduct, and to control these active energies, to resist their rushing force, or to divert them into channels which awaken or advance civilisation, however barren or however genial the land through which, as with the full sweep of a mighty river, their waters flow.

What is true as regards individual, is true as concerns national culture; the great end is to combine intellectual strength with moral feeling. The great purpose is to cultivate and govern the powers conceded towards the completion of a manly nature. No sudden resolutions, no violent exertion of great resolves, can effect this. The prosperity of nations is advanced, as the mind of the individual is elevated by the hourly exercise of right principles. Civilisation may be the result of judicious laws, but its benefits must be the consequence of the gradual influence of Time. The gentle, gradual, expanding effect of years upon the mind of a free nation, may be described as kindred to that of Denham's description of the beneficent course of our own Thames, which—

Visits the world, and in his flying tow'rs
Brings home to us, and makes "its knowledge" ours;
Finds wealth where 'tis, bestows it where it wants,
Cities in deserts, woods in cities plants,—

Though deep yet clear, though gentle yet not dull,
Strong without rage,—without o'erflowing full.

Apart from religion as the primary cause, and considering religion as the spiritual term of education—Commerce and the Industrial Arts, are the next great secondary causes which promote national happiness and civilisation by the right use of those products of the earth which the Almighty, in equal wisdom and mercy, has created or scattered, as the records of creation, throughout space. Nor this alone. The elements have been made agents towards subduing these products to man's uses; and powers immeasurably greater in comparison than the giant's to the child's strength, are wielded by man, by the aid of science, with a force almost coequal. So wisely are these riches of the earth distributed, that the wants of one nation are supplied by the wealth of another, and the desire for their common possession is made the stimulant of the commercial pursuits of all. But, as if the Creator had feared the deadening results of the strife after wealth upon the mind: the subjugation of the intellect to the purposes of selfish gain, the hardness of heart which it encourages, the debasement of the nobler faculties of which it is the cause: man was endowed with a spirit ever restless to know the

properties of Matter, and a love of the Beautiful and True, which have made the conquests of Commerce the means towards the end of his highest moral advancement. The taunt of Mephistopheles had been otherwise a truth. So far, therefore, national progress would seem the result rather of the faculties inherent to man, which it is a law of his nature to exercise, and over which governments can exercise but slight beneficial influence. History proves the contrary. In an ignorant age, power in the hands of a few becomes the destruction of many; for power applied ignorantly wastes the mass of matter subject to its pressure, or extracts from it properties which make it an active agent of evil. When nations have comparatively advanced in culture, and governments are formed in relation to the intelligence of the age, their moral influence is great, if, as we have said, they seek to combine, to conduct, and to control the active energies of the people over which they rule. To bring these, not into collision, but into competition; by contrasting the genius of every people, to evoke it; to show to man by the right use of the faculties conceded to him, and the wealth with which for his happiness the world is endowed, how highly those faculties may be exercised, how beneficially that wealth expended, towards national and individual prosperity; is the end for which Plato wrote, and More would have legislated. For this constitutes the principles of that true political economy which creates the "Wealth of Nations;" this is that great agent of "National Education,"—which shows the wealthy how deserving of respect is the labour of the industrious poor; and to him whose wealth is the labour of his hands, that he, too, by its intelligent exercise, has the means to obtain wealth, if wealth alone be his aim, and honour,—if he determine to deserve it. Exhibitions such as the present we conceive to be founded on principles analogous to these; we are sure, rightly considered, on such they must rest, and that in relation to these both their moral and political utility will be tested. For we refuse to believe that the Industrial Exhibition is to be held as a "Vanity Fair" for the wealthy and the idle,—a great Bazaar; and to be considered in no other light than a competition of rival tradesmen. Plans such as Colbert projected, and Napoleon advanced, must rest on nobler views; ends such as purer spirits have long sought, through such agencies, to obtain, must be connected with higher principles.

Let those, however, who doubt the correctness of our opinions, or who may treat them as chimerical, read the following extract from a speech made by His Royal Highness Prince Albert, under whose auspices the Exhibition will be this day opened. We ask this; because it is only as the visitors act in relation to the exhibitors,—only as every individual feels the moral influence of the Exhibition, that we shall obtain the results after which we strive,—the promotion of the "Arts of Peace." Results which are the bonds of social unity, the strong swathes which bind up the licitor's axe, that convert the instrument of repressive justice into a mere symbol, and transform pursuits in their nature selfish to shapes of divine essences, which pervade earth, or ministrate throughout its space in deeds of "Good will towards Man." It was at the Mansion House that Prince Albert thus addressed the meeting, and upon this we are content to rest all argument as to the OBJECTS of the INDUSTRIAL EXHIBITION.

"Gentlemen,—I conceive it to be the duty of every educated person closely to watch and study the time in which he lives, and as far as in him lies to add his humble mite of individual exertion to further the accomplishment of what he believes Providence to have ordained. Nobody who has paid any attention to the particular features of our present era, will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to the accomplishment of that great end to which, indeed, all history points,—the realisation of the unity of mankind. Not a unity which breaks down the limits, and levels the peculiar characteristics of the different nations of the earth, but rather a unity the result and product of those very national varieties and antagonistic qualities. The distances which separated the different nations and parts of the globe are vanishing before the achievements of modern invention, and we can traverse

them with incredible speed; the languages of all nations are known, and their acquirement placed within the reach of everybody; thought is communicated with the rapidity and even the power of lightning. On the other hand, the great principle of division of labour, which may be called the moving power of civilisation, is being extended to all branches of science, industry, and art. Whilst formerly the greatest mental energies strove at universal knowledge, and that knowledge was confined to the few, now they are directed to specialities, and in these again even to the minutest points; but the knowledge acquired becomes the property of the community. Whilst, formerly, discovery was wrapt in secrecy, the publicity of the present day causes that no sooner is a discovery or invention made than it already is improved upon, and surpassed by competing efforts; the products of all quarters of the globe, are placed at our disposal, and we have only to choose which is the best and cheapest for our purpose, and the powers of production are intrusted to the stimulus of competition and capital. So man is approaching a more complete fulfilment of that great and sacred mission which he has to perform in the world. His reason being created after the image of God, he has to use it to discover the laws by which the Almighty governs his creation, and by making his laws his standard of action to conquer nature to his use,—himself a divine instrument. Science discovers these laws of power, motion, and transformation; Industry applies them to the raw matter which the earth yields us in abundance, but which becomes valuable only by knowledge; Art teaches us the immutable laws of beauty and symmetry, and gives to our productions forms in accordance with them.

"THE EXHIBITION OF 1851 is to give us a true test and a living picture of the point of development, at which the whole of mankind has arrived in this great task, and a new starting-point from which all nations will be able to direct their future exertions. I confidently hope that the first impression which the view of this vast collection will produce upon the spectator will be that of deep thankfulness to the Almighty for the blessings which he has bestowed upon us already here below; and the second, the conviction that they can be realised only in proportion to the help which we are prepared to render each other therefore only by PEACE, LOVE, and READY ASSISTANCE, not only between individuals, but between the nations of the earth."

Are not these the right words in right places, which the Greek critic declared to constitute the praise of the highest oratory? They are certainly the exponents of great truths. For let us consider what we ought to acquire from this Exhibition, and if knowledge be power, what knowledge we shall obtain. In the first place, a knowledge of the various products of the earth; of the applications of science to their development; and the forms of beauty in which Art can clothe them. From their distribution we shall know how boundless is the wealth at our disposal, how necessary UNION is among nations for their mutual possession. We shall improve upon skill by comparison; be taught to supply wants by observed deficiencies. Instead of looking upon the application of Science to the Arts, in matters only of unimportant details, or applied to partial ends, we shall see it in all its varied branches, an agent endowed with angelic intellect, controlling elemental power. To Matter the most inanimate we shall observe the life of Beauty imparted; and the richest and the poorest will be taught that materials, the most costly or the most common, may yet alike be made the medium of common enjoyment and refinement. In true social happiness nothing separates the rich and the poor but the knowledge *how to enjoy*. In proportion as we educate that capacity, we extend the power. Even to the most listless, the wondrous results of the division of labour; even to the most unobservant, the combination of intellectual strength, must be a fruitful lesson. If we quit this building, struck by the ability which planned the Britannia Bridge, shall we not also feel respect for the artisan whose intelligence far more than his sinewy strength has raised it. When we examine the industrial products of France, shall we hesitate to concede to France the high and enduring respect due to the genius of so great a nation. In examining what the rivalry of America may contribute, shall we feel less than proud of that great people, the descendants of those "Pilgrim Fathers," who went forth from our shores outcasts, a colony outlawed by persecution,



who now send their agents as the messengers and ambassadors of Peace, to give security for its continuance by the interchange of those arts and products which were ever of the greatest nations their truest bonds. What is true of the greater is true of the lesser; we shall find that we are not as an insular people, "penitus toto divisos orbe Britannos," permitted by any imaginary supremacy to dissociate ourselves from surrounding nations, but rather united even by those very advantages the more closely, if we intellectually use them, with the people of all climes, who constitute the great brotherhood of man. There is no instance of any nation self-raised from rudeness to refinement; no record of one deserving of that name which could exist civilised and exclusive. Even as the greatest and the poorest are brought into communion by the spell of a common humanity, so are nations, the weakest and the most powerful, brought into contact by the strong impulse of wisely implanted agencies. England is alike indebted to the produce of the ice-bound shores of the Esquimaux, as to the vales which teem with the produce of sunny Italy, or the vine-clad hills of France.

It has been said, however, the competition we have challenged is detrimental. No good is unmingled with evil, and we should be unwilling to forego the Exhibition even if this were conceded. But competition, we can prove, has not been so, either as a principle of action, or in its industrial results. What is competition in this respect but the collision of intellect? Has not this collision elicited truth, become the history of creation, displayed the secrets of nature, taught man the law of her forces, and controlled them in their courses to his use. Are the manufacturers of this great city, those of Manchester, Liverpool, and Birmingham, who have coasted the world in commerce, unable to rival, or afraid to meet lesser competitors? It is impossible. Our industrial records of later years attest what they have effected, and we leave, without hesitation to the least instructed of our population, the decision as to what in this respect they can effect. The great enemy of our manufacturers has not been competition, but the want of Schools of Design, Excessive Taxation, and a system of Patent Laws, the legalised agents of fraud and injustice in the name of Protection. A Patent system which sucks like a vampire the life-blood of Genius, then casts her productions on the way-side, where, if filched by the passers by, Genius is revived, is strengthened, is protected, at once, without delay, without expense, by the Equity, and with the spirit,—of the Court of Chancery!

These patent laws we hope soon to see effaced. The recent exhibition of the progress made in the Government Schools of Design was most encouraging. Time in this respect, as in all others dependent upon intellectual progress, is the great teacher. For the English manufacturer there is now adequate motive for exertion. We have reason to believe all the great staple branches of our trade will be fully represented, and we shall be able to observe our comparative position in the scale of Arts and Manufactures. Emulation is the life of nations, as it is the agent towards the perfection of the individual. The love of excellence awakens the desire of excelling, and where the rivalry is cast on the scale of the present, we doubt not it will be energetic—we are sure it must be permanent. Almost all the great continental manufactures and products will be exhibited. Their acknowledged excellencies in design will be apparent, and it is impossible but that whilst their manufacturers will be struck with our vast mechanical resources, that we too shall not be able to profit by information derived by the contrast of works designed under the influence of minds differently trained, and acted upon by various causes external to our own. It is as these influence or are modified, that social condition and general civilisation advance. The products of the various regions of nature are more or less limited—not so their application. Nature has made her regions more or less habitable, her wealth more or less accessible, but her voice is that of blessing, its sounds circle the globe and are ever recurrent,

they teach men to enlarge their sphere of observation, they dispose them to appreciate, to employ that wealth these regions offer, and to make them subservient to the design of the Creator,—their happiness and moral good. We do not fear, considering our general educated condition especially as regards the future, the results of the Exhibition to our manufacturers, we fear only the consequences of apathy on the part of the spectators. Let us earnestly hope for attention on this point. Our readers are aware how strenuously we have sought for many years, through the medium of this Journal, to advance the project. When no other existed, amid every discouragement, the fears of the timid, the apathy of the indifferent, the direct antagonism of public opinion, we still sought to second those who recognised its importance, checking over-zeal, animating well-directed exertion. Our Journal has, in fact, of late years been the working idea, the illustration of the results of an Industrial Exhibition, by the engraving of new designs, Examples of Art-Workmanship introduced into our pages. In the same spirit we shall proceed: the Illustrated Catalogue of the Great Exhibition shall be worthy the occasion, which we trust the portion now submitted to our readers will guarantee.

Great as its importance, we may not consider this Commercial Congress solely as a commercial speculation. It is a law of nature, good elicits good. The results of this Exhibition will become a MORAL CAUSE. The ominous sounds of war which of late fell painfully as the note of the heavy death-bell on the ear, have ceased: the fierce strife of revolution has ceased. Peace and liberty walk abroad in their majesty; by their teaching, the intellect is elevated, the views of men expand, the passionate heart is stilled, the hand releases its hold upon the sword. At such a time we offer to all nations a spot on which to hold, not a congress for the division of the spoils of war, but one on which they may meet to participate in the conquests of the Arts of PEACE. We feel assured we have not done this in vain. Whatsoever the Almighty has created for the advancement of social intercourse is before us; whatsoever the intellect has fashioned during its progress is here. Shall we not learn from these how infinite are our resources, and amid the competition of the strong, elicit the laws for the further development of innate powers. Wealth will learn that without taste, patronage is barren. Genius will be taught, that nothing separates it from wealth, reverence, and troops of friends,—but that education of the mind, the discipline of the intelligent hand, without which talent is useless, and genius becomes contemptible. But it is not such points as these alone, which should be argued. Consider the results of this gathering of nations, in its social aspects. Observe its probable influence towards the promotion of the union of classes, the unity of mankind. Feudalism is no more. The laws, the habits, stronger than laws, of aristocracies, powerful by position, by prescriptive right and noble qualities, no longer claim obedience. These have perished with the dynasties with which they arose and were allied. A power, terrible for good or evil, waves with unsteady motion in the uncertain direction of opinion among the larger, and less educated classes. Yet are these men to whom Nature has accorded many gifts, and whose works as operatives, we shall doubtless see with pride. We trust their skill will not elicit a barren applause, but an active interest, and that by the daily intercourse of the rich and the poor, that fellowship which intellect awakens, the heart will consecrate. Well were it also, if it caused the pens of others qualified for the task, to narrate their social condition. Why should not some recent writers, so able from observation, their fine intuition of feeling, and the rarer gifts of genius, to depict the "Home Circle" of the artisan, add one further greater claim upon the respect which is their due, by enlarging the action of sympathy for these intelligent classes. We owe to Prince Albert the example; the action of a noble mind is best rewarded by its results. We would further enjoin the artisan, to remember that his fellow artisans of the world are now his guests. Honour and manly bearing, and right feeling, are not the property

of any special class; are not inherited, and cannot by word or will be transferred. These are the signs with which Nature marks the nobility of her own creation; the decorations of those better spirits she has selected to do her work. The exercise of these qualities are due to those we have invited.

Equally the great MORAL TEACHER,—Nature is also the great ARTIST. Whether we survey the wondrous mechanism of the heavens, or that research discloses the various distribution of the great elemental powers, heaven and earth alike bear witness to the union of SCIENCE AND BEAUTY throughout creation. For this a wayside flower is as impressive as the planets' course. Our conception of the Sublime and Beautiful in nature, attests their being in the mind. Their study is the property of all; their union is the aim of the Fine and Industrial Arts.

Finally, we trust our exhibitors will evince the earnestness of the spirit they have brought to the competition they have invited. We should show the design was seriously and loftily conceived, and that the intellect has been exerted in the production of works worthy of that race to whom the great poet of their land proposed the task of "teaching nations how to live." What Mr. Ruskin has so eloquently uttered as regards "Turner," we trust may be hereafter cited as true of them. "They uttered nothing lightly, they did nothing regardlessly. They stood upon an eminence from which they looked back over the universe of God, and forward over the generations of men. Every work of their hands was a history of the one, and a lesson to the other. Every exertion of their minds was read as a hymn or a prophecy—adoration to the deity—revelation for mind." We have but altered the form of the expression, the beauty and truth of these thoughts remain, we trust, intact. Our readers must decide upon their possible realisation. H.

THE PRESENT STATE OF THE MONUMENTS OF GREECE.

It would be an interesting study to the metaphysician, to determine to what peculiarity of the human mind, is to be traced the reverence which has obtained in all ages, for the monuments, the records, the vestiges, of the past. Very few are there of the stronger, and more general feelings which govern mankind, in which, directly or indirectly, vanity has no part; which may not be made in some way to minister to their pride: in the present case it would be extremely difficult to prove this to have any influence upon the sentiment in question, for, whether looked upon as evidences of a higher and sublimer genius, as the gigantic offspring of a vaster intellect, a purer taste, a more daring energy, or a more untiring perseverance, or regarded on the other hand as proofs of the nothingness of man as compared with that enemy, with whom, from the hour of their creation, all his efforts are destined to contend,—these mighty and beautiful remains cannot but be humiliating in the highest degree. Leaving, however, this to more subtle exponents—and fitter pages for such discussion, I will confine myself within the limits indicated by the words at the head of this paper, and proceed, simply premising that my remarks are founded upon personal observations made during the spring of 1850, to examine in what degree the present state of the glorious remains which speak so eloquently for their founders, is a matter for congratulation; how far, indeed, it is indicative of the feeling I have assumed so generally to exist. Making a very slight allowance for the variety of taste, the degree of intellectual cultivation, and for the circumstances under which they are beheld, it is probable that two feelings divide with almost an equal power, the hearts of those who are brought to gaze for the first time, upon such monuments as those of Rome, Pæstum, Sicily and Greece; the first, an overwhelming impression of beauty and grandeur, the other (succeeding immediately), a sense of utter and irresistible sadness. There is something in the ruins of

such marvels of art, such embodiments of all that is most admirable in the mind of man, against which the most stoically apathetic can scarcely preserve their indifference, and which, to those whose hearts are warm, and imaginations vivid, speaks with a power of which it would be impossible to convey an idea to those who have not visited them: in all cases, however, the bitterness of the one feeling is proportionate to the force of the other, and he who bows lowest to the genius of the great dead, will mourn most sadly over the destruction of their works. It is painful to reflect within how comparatively short a period the chief injuries have been inflicted upon such buildings as the Parthenon, and the temple of Jupiter Olympus; and to remember how recent is the greater part of the rubbish by which these edifices have been choked up, mutilated, and concealed, would exhaust the patience of the most unlimited latitudinarian. Probably until within a very few centuries, time had been, simply and alone, the "beautifier of the dead," "adorner of the ruin," and, but for the Vandalism of a few reckless barbarians, we might have gazed upon the remains of former greatness with a pleasure wholly unalloyed by that sadder feeling of which I have spoken. The salient feature (probably the only one) in the present rule at Athens is one which affords the highest satisfaction to those interested in the question before us. Slowly, indeed, and with an absence of all energy to which the marvellous production in Hyde Park affords an almost ridiculous contrast, the good work is going on; the restoration of some, the disinterment of others, and the conservation of all the monuments is carefully and economically attended to; albeit somewhat lazily:—and time, the great wonder-worker, will I suppose ere long give us back, so far as is possible, all that the barbarism of past centuries has so long obscured. Upon the Acropolis, the results of this are chiefly visible, day by day; the "débris" of ruined fortifications, of Turkish batteries, mosques, and magazines are disappearing; everything which is not Pentelic marble finds its way over the steep sides of the fortress, and in due time nothing will be left but the scattered fragments which really belonged to the ancient temples. The sketch appended is from my own work,* and represents faithfully the present condition of this most sublime creation. The details of the partial destruction of this building, under the fire of the Venetians, commanded by Morosini, are so well known, that I have thought it unnecessary to repeat them; but it is impossible to recal them without a shudder, as the reflection is forced upon one, of what must have been the fate of the pigmies whose wickedness caused an explosion which could scatter, as a horse's hoof may do the sands of the sea-shore, the giant masses which now and for ever bear witness to the power of that mighty agent we have evoked from the earth for our mutual destruction. To stand at the eastern wall of the Acropolis and gaze upon the Parthenon, robed in the rich colours by which time has added an almost voluptuous beauty to its perfect proportions; to behold between its columns the blue mountains of the Morea, and the bluer seas of Egina and Salamis, with acanthus-covered or ivy-wedged fragments of majestic friezes, and mighty capitals at your feet; the sky of Greece, flooded by the gorgeous hues of sunset, above your head; is indeed a privilege—for which our gratitude should be everlasting, for it is one the memory of which will endure through all changes, and which nothing can efface from the mind which it has once imbued to elevate and refine. The Erechtheum, standing side by side with the Parthenon, next engages our attention; since the publication of the large work by Stuart and Revett, much has been done in way of excavation; the buried base of this tripartite temple has been cleared; the walls, which had been built to make it habitable, have been removed; the abducted Caryatid replaced by a modern copy, the gift of Lord Guildford, and the whole prepared for a projected restoration. How far this is desirable I am quite

* Illustrations of a Tour in the Ionian Isles, Greece, and Constantinople.

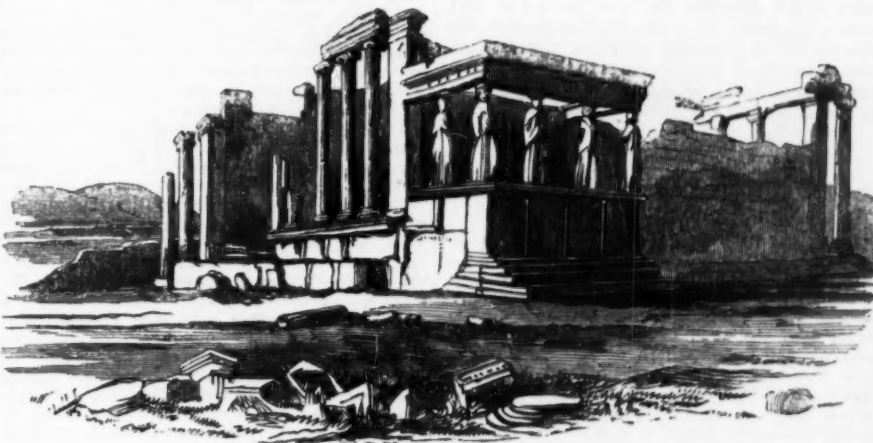
unable to decide; but assuredly, if it depended upon my veto, it would never be carried into effect; extraneous matter should be removed, support given where absolutely necessary, but only so much done as may conduce to the preservation of

that which is as it is. I think the feeling which at present reigns for the restoration of ruins, the classification of fragments, and the whole cockneyism which is connected with such proceedings, should be cried down by the united protest of all



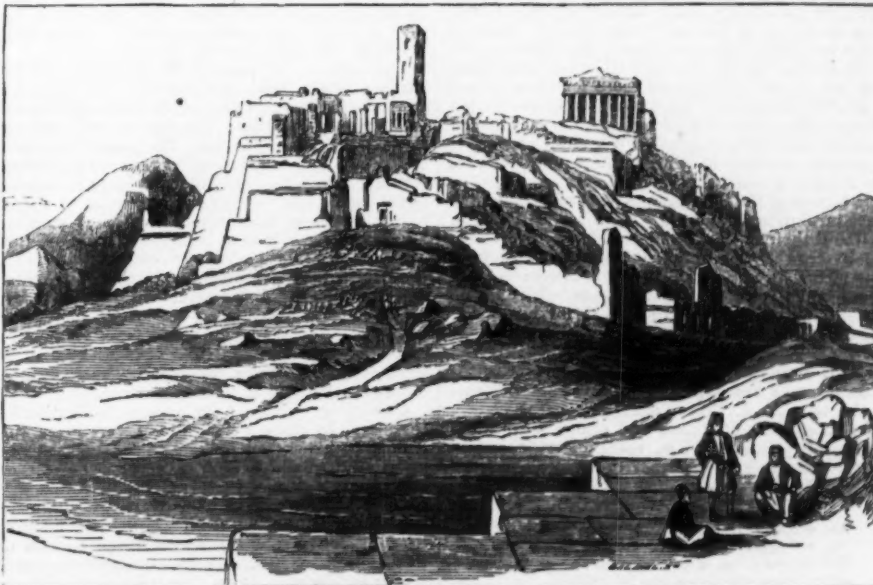
real lovers of the picturesque. Why, I know not, but certain I am that the Parthenon as it now stands, a ruin in every sense of the term, its wall destroyed, its columns shivered, its friezes

scattered, its capitals half-buried by their own weight—but clear of all else, is, if not a grander, assuredly a more impressive object than when, in the palmiest days of Athenian glory, its



marble, pure as the unfallen snow, first met the rays of the morning sun, and excited the reverential admiration of the assembled multitudes.

On passing the Propylea, fit ingress to such a scene, the eye is immediately offended by some still existing remains of Turkish habitations, and even more so by long low lines of pyramidal



walls composed of bassi-rilievi, inscriptions, statues, and pieces of marble, put together for no apparent reason, and following no more rational line than the chance pathway by which the

stranger more conveniently threads his way through the larger masses of ruin; once past these, which are fortunately confined to the western portion of the Acropolis, all is as it should

be, in the Erechtheum, the result of the wise system of which I have spoken, is less remarkable than in the Parthenon, and I append the drawing rather for the sake of completeness than because absolutely necessary to the illustration of my argument.

Of the Propylea itself I have no individual drawing; the only sketch which I had the opportunity of making, being in its relation to the Acropolis generally; it will, however, serve in some degree to show what has been done. Here perhaps the chief work has been accomplished; all the now detached columns were built up with solid brickwork, batteries were erected upon the spot now occupied by the Temple of "Victory without wings," and upon the square which answered to it upon the opposite side of the flight of marble steps; the whole of which were deeply buried (not, alas! until they had severely suffered), beneath the ruins of the fortification which crumbled away under the Venetian guns. These walls have been removed, the batteries destroyed, and the ignoble material of which they were composed taken away; the steps exhumed, and the five grand entrances, by which the fortress was originally entered, opened, although not yet rendered passable. It would be, I imagine, impossible to conceive an approach more magnificent than this must have been. The whole is upon such a superb scale—the design in its union of simplicity and grandeur is so perfect, the material so exquisite, and the view which one commands from it of the Parthenon and the Erechtheum so beautiful, that no interest less intense than that which belongs to these temples would be sufficient to entice the stranger from its contemplation.*

HENRY COOK.

THE BRITISH LAKE DISTRICT.

SUCH is the title under which will shortly be published, by Mr. Agnew, of Manchester, a series of thirty subjects, illustrative of the Lake scenery of Cumberland and Westmoreland. The sketches have been made and the pictures painted by Mr. Pyne, who has now, during three years, been engaged in the work. This series has its origin in a fact upon which we have often insisted—that we too often covet the scenery of the continent, ignorant of the incomparable pictorial subject-matter we possess at home. The commission for these thirty admirable pictures was confided to Mr. Pyne by Mr. Agnew, after a visit to the Lake district—the latter not having before known that such magnificent landscape combinations existed in England. The scenery of Cumberland and Westmoreland has never received justice at the hands of our painters—the chafing Zuyder Zee, or the muddy Dort, or, we had almost said, the monotonous Rhine, is more highly esteemed than the sublimities of our home Lake scenery. We believe that Turner would have done even more for himself if he had done more for Cumberland and Westmoreland; he was not inspired by this unsurpassed scenery with any emotion that has led him beyond a few sketches. We admit the awful grandeur of the scenery of the Alps; the beauties of Jungfrau when she lifts her veil of clouds, or the terrors of the Schreckhorn when he shakes the moisture from his soaking mantle;—these Alps, with all their sublimities, with all the sorceries of their strawberry evening lights, yet fall short of the pictorial combinations found at home: because we have no water without mountain, and no mountain without water: and as for interstitial small salad, these everlasting and uniform pines which neither individually nor collectively can present a line of beauty, are by no means comparable with the sylvan varieties which characterise the Lakes. There are, it is true, the Lakes of Geneva, that of Como, and others that afford charming points of view, some of which equal but do not surpass those whereof we speak, neither in calm beauty, nor—

—When stormy winds
Are working the broad bosom of the lake
Into a thousand thousand sparkling waves,
Rocking the trees, or driving cloud on cloud
Along the sharp edge of your lofty crags."

All the sketches for these pictures we have seen, and many of the pictures themselves. The drawings are made out with a finish that we may say

* To be continued.

transcends all the preceding works of the artist; and hence a corresponding degree of elaboration in the pictures. The character of many of the views is perfectly new, because Mr. Pyne has very assiduously explored the district, which will at once be understood from the subjects—amongst which are:—Rydal Water, Grasmere, Windermere from several points and under different aspects, Skiddaw under autumn snow, Derwentwater, Honister Craig, Lakes of Buttermere and Crummock, Skelwith Bridge, Brothers Water, Vale of St. John, Loweswater—with rainbow effect, Druidical Temple near Keswick, Buttermere Lake, West Water, Blea Tarn, Langdale Pikes, the Vales of Ennerdale and Buttermere from Fleetworth—embracing Ennerdale Water, Crummock Water, Loweswater, and the Solway, &c. The series is nearly completed in oil, and will be exhibited early in the season. The views are being lithographed by Gauci, for publication; and they will appear plain and coloured. As a series we have never seen anything more interesting or more beautiful. The Lake scenery of England receives, for the first time, justice—at the hands of Mr. Pyne.

To no living artist could the task have been intrusted with so much certainty of beneficial results; and there can be no doubt that the work, when completed, will be accepted as among the most interesting and the most useful publications of the age and country.

There is scarcely an exhibition that does not abound with passages of the scenery of Wales and Scotland, but yet, even from these countries, the spoils that have been brought away are, we believe, nothing to what yet remains. To go beyond the settled and beaten track of the many, is a labour which few artists will undergo; it is, moreover, a considerable addition to the expense of travelling, to ascend to the highest practicable points of these mountains, with attendants and tent equipage, and with a determination to pass the night upon the mountain, if there be need.

The circumstance of the scale upon which the scenery of the English Lake district is laid out being inferior to that of similar picturesque parts of other countries—this circumstance, we say, constitutes one of its greatest beauties, as bringing within the range of a morning's ride or a day's walk, ten times the amount of pictorial interest that could develop itself in a country of which the striking features were ten times as large. Mr. Pyne during his residence in the Lake country met with Italian travellers, who were charmed with the country on this account; and an American amateur artist, though somewhat disappointed at the size of the lakes themselves, declared that he had never made up so good a portfolio, and concluded by backing the Derwent, pursuing its course through the romantic gorge of Borrowdale, against the Mississippi. No conception can be formed of the boundless pictorial resources of this, one of the wildest parts of our island, without devoting to it more time than usually falls within the leisure of a tourist. Mr. Pyne has devoted three years to this series, continuing his labours into the snow season, and working at altitudes and in temperatures which drove his pupils from his side, and even his guides and tent carriers, long before he retreated from the country.

The queenly and tranquil Windermere, with its villages, towns, mansions, regattas: the secluded and solemn Brothers Water, under its deep-toned and ominous stillness; the simple and familiar Rydal; the noble Derwent; the grand Mountain and Fell, and the more haggard Cragg-forms, together with a hundred other incidents, including gorge, pass, and torrent, stand out as so many natural types of landscape expressive of passion. Mr. Pyne himself says that the climate of this country presents alternately every conceivable characteristic; the dreary rain-time, the dense fog, the stirring and fearful storm is frequent, as well as the water-spout, two of which fell the last season of his stay; and is as frequently succeeded by days and, occasionally, weeks of glorious brilliant skies, which would seem only to belong to Italy in her sunniest state.

One of the objects of the present publication is, therefore, to place before the picture-lover the results of his extended experience amongst those of our native scenes which, from some cause or other, have not as yet received the attention due to their intrinsic merits. The diversity of character and expression produced no less by local feature, than by the sudden and ever varying climate of this lake and mountain region, cannot be surpassed.

If it appear soon, it will unquestionably induce many of our foreign visitors to become tourists to the English Lakes; and, of a surety, they will in that case leave England less at a loss to account for the supremacy of our landscape-painters, for whom Nature prepares so many models of beauty.

THE VERNON GALLERY.

THE GOLDEN BOUGH.

M. W. Turner, R.A., Painter. J. T. Prior, Engraver.
Size of the Picture, 5 ft. 4 in. by 3 ft. 4 in.

In the catalogue of the pictures exhibited at the Royal Academy in 1834, this glorious work, for it well deserves the title, is called, "The Fates and the Golden Bough," and is inferred to have been suggested by a passage in a manuscript poem of the painter's, "The Fallacies of Hope." It is scarcely necessary to remind our classical readers of the origin of this fiction; but we would inform those to whom the Latin authors are a sealed book, that in Dryden's translation of Virgil's *Æneid*, the former portion of the sixth book, the story of the lake Avernus, the sybil, and the golden bough is given at considerable length. The painter, however, has merely adopted the title for the purpose of giving a name to one of his exquisite imaginative delineations of Italian scenery, for there is nothing in the figures he has introduced which, so far as our recollection of the *Æneid* extends, bears the slightest analogy to any part of the poem. But in certain portions of the landscape may be discovered some resemblance to the country as it now stands round about lake Avernus, in the vicinity of Naples.

We must therefore regard the picture simply as a landscape, yet one which even Turner himself has rarely or never surpassed: it is not the mere graceful combination of classic architecture, sparkling lake, and verdant hills, that renders it beautiful; the glory of the work is its luminous quality, the light spread over the whole breadth of the canvas, and the transparent air through which the middle distance becomes as clearly defined, allowing for the natural medium that would intervene, as if it were placed immediately before the eye; while the far-off mountains fade away into a soft, misty, and indeterminate distance. And then how exquisitely balanced are all the several parts of the composition, so that no single object receives an undue position, but the most perfect harmony of form and colour is apparent throughout the entire work. Critics may talk as they please about the extravagances of Turner, and we have often felt ourselves compelled to be of the number, but he who would quarrel with such a work as this must be ignorant of the value of real Art, and unable to appreciate its beauties. The "Golden Bough," wherever it grew, could not hang in a more lovely spot than the artist has pictured.

CORRESPONDENCE.

PHOTOGRAPHY—WHITENED CAMERA.

HAVING permission from Sir David Brewster to make any use I think proper of a letter I lately received from him, I forward you an extract therefrom, relative to the plan propounded by M. Blanquart Evrard, viz., the whitening the interior of the photographic camera; a fact which has excited no ordinary interest with the practitioners of the art. The high scientific repute of Sir David Brewster, and his discoveries in optics especially, will, I feel sure, give a value to any remarks he may make on this subject.

I remain, Sir, yours faithfully,
SAMUEL BUCKLE.

PETERBOROUGH.

"It is not easy to explain the results obtained by M. Evrard. The effect of internal light on the negative must be to darken the whole of the negative paper, and consequently to accelerate the production of all the lines which constitute the picture; but if the light acts equally upon the dark lines when they are darkening, as it does upon the light parts, the depth of colour of the black lines cannot be increased, because the depth of the ground on which they are drawn is equally increased. The internal light must therefore darken the dark parts of the negative more than the light parts. It is obvious that the internal light scattered over the negative cannot be uniform. It would therefore be better to keep the camera black, as hitherto, and to admit light through one or more apertures, so as to illuminate equally the surface of the negative. This might be done either by transmission through ground-glass or paper, or by reflection from any white surface. It would be curious to try lights of different colours, and to see if the process could not be accelerated by exposing the negative paper to a certain quantity of light, either after it has received a faint picture, or before it is placed in the camera. If M. Evrard's results are correct, there must be some new principle called into play by the supplementary light assisting the natural light from the object.



T. A. PRIOR, ENGRAVER.

J. M. TURNER, R.A. PAINTER.

THE GOLDEN BOUGH.

FROM THE PICTURE IN THE VERNON GALLERY.

LONDON, PUBLISHED FOR THE PROPRIETORS.

VIEW OF THE PICTURE
AS IT APPEARS IN THE VERNON GALLERY.

PRINTED BY K. B. L. L.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

THE GRAVE OF GRACE AGUILAR.



PILGRIMAGES, pilgrimages!" exclaimed a German friend whose family had been shorn of its "olive branches" by so many hurricanes, that, although still in the prime of life, his head was bowed and his hair grey:—"Pilgrimages! what is life but a pilgrimage over graves!"

The older we grow, the better we comprehend the force of this sad truth; life is indeed a "pilgrimage over graves;" but how different are the ideas and emotions they suggest or excite!

In pent-up cities, the graves cluster round ancient churches; congregations after congregations are pressed into festering earth until the enclosure becomes a charnel house; yet they prove how devoutly later occupants have longed to rest in death with the loved in life. The nameless mounds are hardly shrouded by broken turf; records, on the cankered, crumbling head-stones, are almost obliterated; some are closely bordered and capped by heavy stones, as if rich inheritors dreaded a resurrection; others there are, where the dock and the nettle are matted around rusty railings, as though no hand remained that ever pressed, in friendship or affection, the hand which moulders beneath; others again, are marked by broad head-stones, new and well lettered, the black on the pure white setting forth a proud array of virtues, of which the co-mates of the departed never heard; a few dingy and heavy monuments stand apart, and look down with civic haughtiness on humbler graves. Repulsive specimens of bad taste are these elaborate monuments often; in their ornaments so unmeaning, their clumsy dignity so intrusive, so coarsely ostentatious—the epitaphs so earnest in saying *by whom* the carved stones were erected!

Our village churchyards, lying away amid glorious trees, or tranquil valleys, or sleeping on the sloping hills, where "birds sing, lambs bleat, and ploughboys whistle,"—however picturesque they may appear in the distance, have frequently the same uncared-for aspect as those within the city. We love the living, but we seem to care little for the dead. However much we may muse on crossing "the churchyard," or indulge in poetry, where

"The rude forefathers of the hamlet sleep;"

our places of burial, with the exception of cemeteries, which are as yet too new to show what they may become, bear but slight testimony to the "love that lives for ever." The contrast is humiliating when we visit other lands and mark the attention paid to graves of relatives and friends. A certain sum is annually set apart by the peasants in many districts of France, for visiting and decking the resting-places of those whom Death has taken; the fresh garland is hung on the simple cross, and the prayer earnestly repeated for the soul's peace; and these tributes continue for years and years, long after the bitterness of sorrow has passed away.

We have seen an aged woman with white hair strewing flowers on her mother's grave, though forty years had passed since the separation of the living from the dead; and once, attracted by the beauty of a girl who had been decking, and then praying, beside a nameless grave, we asked for whom she mourned—although the word "mourned" had little association with her bright face and sunny smile.

She answered, none of her people slept there; she had nothing of herself to do with graves; it was Marie's mother's grave, and Marie had gone far away—to England. Marie was her friend, and she had promised her that she would deck that grave, and pray beside it; and all for the love she bore her friend. We asked if she was certain Marie would return:

"No, there was no certainty, but she would

watch the grave and deck it, and say the prayers Marie would have said, all the same; she loved Marie, and had promised her." There was something very tender in this friendly fidelity, this tending the dead for the sake of the living—the living, dead to her.

For ourselves, the place of tombs has rarely been one of sorrow; we have loved to visit the last dwellings of those who have gone home before us. We have thought of the enjoyment of re-union; and dwelt upon the delight of an eternity of harmony and love—that "perfect love which casteth out fear." We have speculated on seeing Milton in the company of angels—on recognising Bunyan with the faithful—on beholding Fenelon at the "right hand," and Mendelssohn among the chosen! Knowing that God is a more merciful judge than man, we believe that there we shall see many faithful prostrate in adoration of the one great LORD, who is for all, and "above all and in us all." We have looked to the higher nature, the divine essence, of those we have honoured; and when noble deeds have been done, or lofty genius has triumphed, we have listened with more than doubt to the insinuations of those who, in former, as in present, times, aim to detract from the excellence it is not given them to understand. We do not cater for the prejudices of sects or parties, but simply desire to lay our tribute of homage on the graves of those who seem to us most worthy, and have been most useful. We have enjoyed the high privilege of knowing many remarkable people who have passed from among us during the last twenty years,—having won for themselves a glorious immortality by the exercise of talents which, in any other country, would have led to national distinctions. Yet they are well remembered! and to them be all the glory of success. The memory of these—great lights, great authors, great statesmen, great philosophers, great warriors,—is still

"Green in our souls."

But there were some stars of lesser magnitude who, if longer spared among us, would have become luminaries of power; some who were summoned, when, according to our finite views, they had arrived at the period for their faculties to expand, and they were about to reap the harvest of long years of labour and of care; such was Mrs. Fletcher, better known as Miss Jewsbury, one of the chosen friends of Mrs. Hemans, who passed away in a foreign land, far from all who loved her.

And such was GRACE AGUILAR—a Jewess, of mind so elevated, heart so pure, and principles so just and true, as to deserve a lofty seat among those "Women of Israel," whose lives were so beautifully rendered by her delicate and powerful pen. It seems Quixotic in this day of sunshine of civil and religious liberty, to attempt to combat the prejudices which, we are gravely told, do not now exist against the Jewish community; yet it is impossible to observe society and not perceive that whatever political disabilities may be removed from them, individual prejudice against those from whom our blessed Saviour sprang, and who gave birth to the apostles of the Christian faith, is as deeply seated, as in the days when faggot and fire were the ministers employed for their conversion.

How can it be that we, in our age, look down with cold, or scornful eyes upon this once "chosen people"—chosen when the material world was in its youth—those children of Israel, whose history is the foundation of our faith! We read our Bible, which is *their* Bible; our code of conduct is based upon *their* commandments, which are *our* commandments; *our* salvation is gained by the Jewish sacrifice of the lamb without spot or blemish; *our* apostles, the promulgators of the fulfilment of the Old Testament prophecies and the founders of the New, were Jews. We are especially blessed in triumphing in a hope fulfilled—while to them the promise is yet to come; they linger and wait century after century for what they lost, and we won; this is their sorrow, and hard to bear is their punishment—but it should not detract from the honour and glory which was, and is, theirs from ages past. The condemnation we give them is unworthy of us, and undeserved by them—

*They brought no wrath upon us by their blindness; and we should remember the time will come when we shall be gathered—Jews and Gentiles—together from the four quarters of the globe, from the east and from the west, from the north and from the south, "And there shall be one fold and one shepherd." But of what do we, in these days, chiefly accuse the Jews!—of being a Mammon-making, and a Mammon-loving people!—Ought we not to look to ourselves in that matter, and remember the old saying about houses of glass, and throwing of stones. There are but too many evidences of late before the world, of the Mammon-worship of *our own* people, to render any bowing down to the molten image remarkable in the children of Israel; yet it is marvellous how those who think and reason on all new things, give in to old prejudices without question or examination—clinging with child-like tenacity to foul traditions, as if they were established truths.*

We no longer politically outrage a people who have been, at all times, LOYAL, peaceable, and industrious; we do not confine them to any particular quarter of our great city; nor drive them out of it like rabid dogs; we suffer them to make money and keep it, and we borrow it for our own wants; we allow them to worship as they please—but by denying them a cordial fellowship with us, we restrict their improvement in all Arts but the one of money-making;—and they, unable to attain distinction except through their gold, naturally cling to that which gives them what all men covet—Power.

At our first introduction to Grace Aguilar we were struck, as much by the earnestness and eloquence of her conversation, as by her delicate and lovely countenance. Her person and address were exceedingly prepossessing; her eyes of the deep blue that look almost black in particular lights; and her hair dark and abundant. There was no attempt at display; no affectation of learning; no desire to obtrude "me and my books" upon any one, or in any way; in all things she was graceful and well-bred. You felt at once that she was a carefully educated gentlewoman, and if there was more warmth and cordiality of manner than a stranger generally evinces on a first introduction, we remembered her descent,* and that the tone of her studies, as well as her passionate love of music and high musical attainments had increased her sensibility. When we came to know her better, we were charmed and astonished at her extensive reading; at her knowledge of foreign literature, and actual learning—relieved by a refreshing pleasure in juvenile amusements. Each interview increased our friendship, and the quantity and quality of her acquirements commanded our admiration. She had made acquaintance with the beauties of English nature during a long residence in Devonshire; loved the country with her whole heart, and enriched her mind by the leisure it afforded; she had collected and arranged conchological and mineralogical specimens to a considerable extent; loved flowers as only sensitive women can love them; and with all this was deeply read in theology and history. Whatever she knew she knew thoroughly; rising at six in the morning, and giving to each hour its employment; cultivating and exercising her home affections, and keeping open heart for many friends. All these qualities were warmed by a fervid enthusiasm for whatever was high and holy. She spurned all envy and uncharitableness, and rendered loving homage to whatever was great and good. It was difficult to induce her to speak of herself or of her own doings. After her death it was deeply interesting to hear from the one of all others who loved and knew her best (her mother), of the progress of her mind from infancy to womanhood; it proved so convincingly how richly she deserved the affection she inspired.

Grace Aguilar, the only daughter of Emanuel and Sarah Aguilar, was born at the Paragon, in Hackney, in June 1816;† for eight years she was

* Grace Aguilar's family fled to England to escape Spanish and Portuguese persecutions, and some of them found homes and fortunes in the West Indies. Her mother's name was Diaz Fernandez.

† Her family were of the tribe of Judah. Of the ori-

an only child, and after that period had elapsed, two boys were added to the family. Grace was of so fragile and delicate a constitution, that her parents took her to Hastings when she was four years old, and at that early age she commenced collecting and arranging shells, learning to read almost by intuition, and when asked to choose a gift, always preferring "a book." These gift-books were not read and thrown aside, but preserved with the greatest care, and frequently perused.

From the age of seven years this extraordinary child kept a daily journal, jotting down what she saw, heard, and thought, with the most rigid regard to truth; indeed, after visiting a new scene, her chief delight was to read and ponder over whatever she could find relating to what she had observed. Her parents were both passionately fond of the beauties of nature, and she enjoyed scenery with them, at an age when children are supposed to be incapable of much observation. Her mother, a highly educated and accomplished woman, loved to direct her child's mind to the study of whatever was beautiful and true; before she completed her twelfth year she wrote a little drama called "Gustavus Vasa;" it was an indication of what, in after life, became her ruling passion.

The first history placed in her hand was that of Josephus; increasing, as it was certain to do, her interest in her own people. In 1828, after various English wanderings, the family, in consequence of Mr. Aguilar's impaired health, went to reside in Devonshire. The beauty of the scenery which surrounds Tavistock inspired her first poetic effusions, and she became passionately fond of her new power; yet her well-regulated mind prevented her indulging in the exercise of this fascinating talent, until her daily duties and studies were performed.

A life spent, as was that of Grace Aguilar, affords little incident or variety; it is simply a record of talents highly cultivated, of duties affectionately fulfilled, and, as years advanced, of the formation of a great purpose persevered in with stoic resolution, until, supported by pillows, and shaken by intense suffering, the trembling fingers could no longer hold the pen. It cannot fail to interest those at all acquainted with her writings, to learn how she mingled the most intense faith and devotion to her own people, with respect for the teachers of Christianity. Well as we knew her, we were quite unacquainted with her religious habits; though the odour of sanctity exhaled from all she did and said, she never assumed to be holier than others; never sought discussion; never, in her intercourse with Christians, though sometimes sorely pressed, gave utterance to a hard word or an uncharitable feeling; even when roused to plead with eloquent lips and tearful eyes the cause of her beloved Israel.

It is a beautiful picture to look upon—this young and highly endowed Jewish maiden, nurtured in the bosom of her own family, the beloved of her parents,—themselves high-class Hebrews,—gifted with tastes for the beautiful in Art and Nature, and a sublime love for the true; leaving the traffic of the busy city, content with a moderate competence, soothed by the accomplishments, the graces, and the devotion of that one cherished daughter, whose high pursuits and purposes never prevented the daily and hourly exercise of those domestic duties and services, which the increasing indisposition of her father demanded more and more.

Stimulated by the council of a judicious friend, who, while she admired the varied talents of the young girl, saw, that for any great purpose, they must be concentrated, Grace

ginal twelve tribes two only are at present known; the tribe of Judah, the fourth son of Jacob and Leah, and the tribe of Benjamin, the youngest son of Jacob and Rachel. The other ten tribes revolted from Rehoboam, A.M. 2964, when there were two separate kingdoms, A.M. 3205, when the ten tribes were made captives by Shalmaneser, king of Assyria. The ten tribes have never since been heard of; but the Israelites believe they are in existence, and will be gathered "from all the nations whither the Lord our God hath scattered them." The Spanish and Portuguese Jews are of the tribe of Judah. The German Jews are of the tribe of Benjamin.

Aguilar prayed fervently to God that she might be enabled to do something to elevate the character of her people in the eyes of the Christian world, and—what was, and is, even more important—in their own esteem. They had, she thought, been too long satisfied to go on as they had gone during the days of their tribulation and persecution; content to amass wealth, without any purpose beyond its possession; she panted to set before them "The Records of Israel," to hold up to their admiration "The Women of Israel," those heroic women of whom any nation might be justly proud. Here was a grand purpose,—a purpose which made her heart beat high within her bosom. She knew she had to write *against* popular feeling;—she had the still more bitter knowledge that the greater number of those for whom she contended, cared little, and thought less, of the CAUSE to which she was devoted, heart and soul. But what large mind was ever deterred from a great purpose by difficulties! The young Jewish girl, with few, if any, literary connections; with limited knowledge as to how she could set those things before the world; treasured up her intention for a while, and then imparted it to that mother, who she felt assured would support her in whatever design was high and holy. Her mother exulted in her daughter's plan, and had faith in that daughter's power to work it out: she believed in her noble child, and thanked the God of Israel, who had put the thought into her mind. Mrs. Aguilar knew that Grace had not made Religion her study only for her own personal observance and profit. She knew that she embraced its *principles* in a widely-extended and truly liberal sense; the good of her people was her first, but not her sole, object. The Hebrew mother had frequently wept tears of joy and gratitude when she observed how her beloved child carried her practice of the holy and benevolent precepts of her faith into every act of her daily life—doing all the good her limited means permitted—finding time, in the midst of her cherished studies, and still more cherished domestic duties, and most varied occupations, to work for and instruct her poor neighbours; and, while steadily venerating and adhering to her own faith, neither inquiring nor heeding the religious opinions of the needy, whom she succoured or consoled. Her young life had flowed on in bestowing and receiving blessings, and now, when her aspiring soul sought still higher objects, how could her mother, knowing her so well, doubt that she would falter or fail in her undertaking! Proofs have been for some time before the world that she did neither.

She first translated a little work from the French, called "Israel Defended;" she tried her pinions in "The Magic Wreath," and, feeling her mental strength, soared upwards in the cause of her people; she wrote "Home Influence," and "The Spirit of Judaism." But the triumphant spirit was, ere long, clogged by the body's weakness. In the spring of 1838, she was attacked by measles, and from that illness she never perfectly recovered. Soon, she commenced the work that of itself is sufficient to create and crown a reputation—"The Women of Israel." But while her mental powers increased in strength and activity, she became subject to repeated attacks of bodily prostration; and her once round and graceful form was but a shadow. The physician recommended change of air and scene; and sometimes she rallied, but there was no permanent improvement. Music was still, as it had ever been, her solace and delight; but she was obliged to relinquish her practice of the harp, and to exercise her voice but seldom; still her spirit cried "On, on," and every hour she could command was devoted to her pen.

"The Records of Israel," "The Women of Israel," and "The Jewish Faith," separately and together, show how, heart and soul, she laboured in the cause she had so emphatically made her own. The first publication relating so particularly to her own people, met with but a cool reception from the English Jews; but in America (where the Hebrews enjoy perfect equality with their Christian brethren) they hailed this rising star with joy, and looked anxiously for its meridian. Letters and congratulations came to her across the Atlantic; and those who had

read only her fugitive pieces, were astonished at the concentrated zeal and pious energy which animated her when writing of the Hebrews.

A little "History of the English Jews," published by the Messrs. Chambers, is perhaps superior to her other writings in style and finish—the sentences are more condensed—the information more full of interest. It was, we believe, her last labour of love, and she greatly rejoiced in its publication. When it was finished, she had resolved to visit the German baths, and enjoy, as much as her increased debility permitted, the society of her eldest brother, who at that time was studying music (the art in which he now so much excels) at Frankfurt. Her youngest brother was at sea. There were times, even before her departure for Germany, that she felt as if her days were numbered; but this feeling she studiously concealed from her mother, and bore her sufferings with the sweet and placid patience which rendered it a privilege to see her and to hear her speak. At times she really thought she might be spared a little longer to comfort her mother, to witness the distinction certain to reward her brother, and enjoy the reputation which now rushed upon her, especially from her own people, both here and in America.

Devotedly attached to her friends, she bitterly regretted that she could not take leave of them all; but her weakness increased daily; propped up by pillows she still continued to write, until her medical advisers expressly commanded that she should abstain from this—her "greatest and last luxury." She obeyed, though expressing her conviction that writing did her good, not harm; she frequently said that when oppressed by care, anxiety, and pain, her favourite pursuit drew her from herself, and she firmly believed that writing relieved her headaches,—and this at a period when she had grown too ill even to listen to music. But, all—all her sufferings were borne with angelic patience, as the will of her Heavenly Father, and she would console her mother with words of cheerfulness and hope.

We have said her life had in it nothing to render it remarkable; surely, we are in error; her patient, industrious, self-sacrificing life, was remarkable not only for its sanctity, its talent, and its high purpose, but for its earnest and beautiful simplicity, and perfect womanliness.

When the period of her departure for Germany had arrived, her friends found it difficult to bid her farewell; for they thought it would be the last time they should ever press that thin attenuated hand; but the brightness of her eyes, the hopefulness of her smile, made them hope against hope. She left England on the 16th of June, 1847, lingered in the brilliant city of Frankfurt for a few weeks, and then went to the baths at Langen Schwalbach. She persevered in her use of the baths and mineral waters, but they afforded no relief; she was seized one night with violent spasms, and the next day was removed to Frankfurt. Convinced that recovery was now impossible, she calmly and collectedly awaited the coming of death: and though all power of speech was gone, she was able to make her wants and wishes known by conversing on her fingers. Her great anxiety was to soothe her mother; though her tongue refused to perform its office, those wasted fingers would entreat her to be patient, and trust in God. She would name some cherished verse in the bible, or some dearly-loved psalm, that she desired might be read aloud. The last time her fingers moved it was to spell upon them feebly, "Though he slay me, yet will I trust in Him;" when they could no longer perform her will, her loving eyes would seek her mother and then look upwards, intimating that they should meet hereafter. Amen!

Her death occasioned deep regret among the Hebrews both in Europe and America; foreign tabernacles poured forth their lamentations, private friends gave voice to their grief in prose and poetry, and the various journals of both hemispheres spoke of her with the respect and admiration she deserved. But to those who really knew Grace Aguilar, all eulogium falls short of her deserts; and she has left a blank in her particular walk of literature, which we never expect to see filled up! Her loss to her own people is immense; she was a golden link

between the Christian and the Jew; respected and admired alike by both, she drew each in charity closer to the other; she was a proof, living and illustrious, of Jewish excellence and Jewish liberality, and loyalty, and intelligence. The sling of the son of Jesse was not wielded with more power and effect against the scorner of his people, than was her pen against the giant Prejudice.

We have dwelt more than may be thought necessary on Grace Aguilar's championship of her own people, because that distinguishes her from all other female authors of our time; and when writing of the "fold of Judah," there is a tone of feeling in all she has published which elevates and sustains her in a remarkable manner. In conversation, the mention of her people produced the same effect. Sometimes she seemed as one inspired; and the intense brightness of her eyes, the deep tones of her voice, the natural and unaffected eloquence of her words, when referring to the past history of the Jews, —and the positive radiance of her countenance when she spoke of the gathering of the tribes at Jerusalem, could never be forgotten by those who knew this young Jewish lady. In time, as we have said, her own people estimated her as she deserved. She received a very beautiful address from some of the "women of Israel" before she left this country for Germany. Among her works of a more general nature, "Home Influence" is perhaps the most popular; and its sequel, "The Mother's Recompense," though only lately published, was written as far back as the year 1836. "The Vale of Cedars" is a tale of Jewish faith and Jewish suffering, founded on singular facts that came to her knowledge through some of her own people: the arrangement of the story was difficult, as it is always difficult to embellish what is simple and dignified, without destroying its effect and beauty —but, as we have said, whenever Grace touched upon her own people, she wrote and spoke as one inspired; she condensed and spiritualised, and all her thoughts and feelings were steeped in the essence of celestial love and truth. We are persuaded that had this young woman lived in the perilous times of persecution, she would have gone to the stake for her faith's sake, and died praying for her murderers. And this heroism was not only for the great trials of life; she was also a heroine in her endurance of small sufferings, and petty annoyances, deeming it sinful to manifest impatience, and thinking it right to be afflicted.

Grace Aguilar had earnestly desired that we should have met her at Frankfurt; and the only letter we received from her after her arrival there, was full of the pleasant hope that we should meet again—in that cheerful city; this was however impossible; but when we knew that we should see her no more in this world, we promised ourselves a pilgrimage to her grave: and over all the plans which mingled with our dreams of the splendid churches and vast cathedrals we were to see in Germany, would come a vision of Grace Aguilar's quiet grave in the Jewish burying-ground of Frankfurt-on-the-Main; and all the reality of the animated handsome city, its merchant palaces in the *Zeil*, and *Neue Mainzer Strasse*, its old *Dom*, so full of interest, with its fine monument of Rudolph of Sachsenhausen, beside which you cannot but recal the time when St. Bernard preached the crusade within its walls,—not even when we stood alone beneath the roof of St. Leonhard's Church, and knew that there once stood the Palace of CHARLEMAGNE,—not there—nor anywhere—could we forget that we had vowed a pilgrimage to the grave of "the lost star of the house of Judah."

How wild and inharmonious is the mingling of sights, as you whirl through continental cities! Heroic monuments—dark and deep dungeons—magnificent palaces—pictures—flowers—instruments of torture—delicious operas—all crowded together into a few short days!

We had not failed to remember that the brilliant city of Frankfurt was the cradle of the Rothschilds; and it had been suggested that before we visited the Jews' burying-ground, we should see "the Jews' Quarter," to look upon the house where the "very rich man was born," and where his mother chose to live to the end of her many days, preferring, wise woman that

she was, to dwell to the last amongst her own people; yet living, we believe, long enough to know that her grandson represented in Parliament the first city of the modern world: and so became a practical illustration of the altered position of the Jews in the middle of the nineteenth century—sheltered under the vine and fig-tree that flourishes in England.

In few of the German cities did the Jews endure more persecution than in the free city of Frankfurt. During the past century the gates of the quarter to which they were confined, were closed upon them at an early hour, and egress and ingress were alike denied. In 1796 Marshal Jourdan, in bombarding the town, knocked down the gate of the Jews' quarter, and laid several houses in ruin; they have not since been replaced. Another tyrannical law, not repealed until 1834, restricted the number of Hebrew marriages in the city to thirteen yearly. It would seem, however, that, like the mother of the Rothschilds, the people continue to dwell in their own quarter from choice, not necessity; and well it is for the lover of the picturesque and for the antiquary that they do so. A ramble in the Jews' quarter at Frankfurt might well repay a journey from London; it is like going back to the fourteenth century, and meeting the people you read of in history far gone. Imagine the narrowest possible streets through which a carriage can drive, flanked at either side by houses so high that the blue sky above becomes an idea rather than a reality; story after story, with windows of ancient construction, small and narrow, enclosed by iron gratings, from which frequently depended portions of many-coloured draperies; garments for sale, which might have been of the spoil of the Egyptian; strong swords and all kinds of weapons, rust-worn; bunches of keys, whose handles would drive an antiquary distracted by their elaborate workmanship; dresses of all countries and all fashions, fez caps, and old but costly turbans. The rich balconies of the most exquisite design, however time-worn; the *jalousies*, sometimes within, sometimes without the windows; the Atlantes, supporting entablatures; lost none of their effect from being half draped by a scarlet mantle or variegated scarf of Barbary. Numbers of the houses were profusely ornamented at intervals by ball-flowers in the hollow mouldings, and balustrades, supporting carved copings. Then above the doors, some of which evidently led to an inner court or a mysterious-looking passage, was inserted the most exquisitely wrought iron-work, sufficiently beautiful to form a model for a Berlin bracelet; while from a stealthy passage peered forth the half shrouded face and illuminated eyes of dazzling brightness, of some ancient Jewess, whose long, lean, yellow fingers grasped the strong, but exquisitely moulded handle of the entrance. The doors (except the very modern ones) were all of great strength, frequently studded with nails, and the bolts, now worn and rusty, had withstood many a rude assault. We passed beneath small oriel windows, supported by richly carved stone brackets, grey and mouldering; and beside bay windows, of pure gothic times; and when we gazed up—up—up—story after story, we saw what appeared to us more than one Belvedere, doubtless erected by some wealthy Jew as a place from whence he could overlook the city it was forbidden him to tread, or to enjoy pure air, which certainly he could not do in the densely close street beneath. Many of the brackets supporting a solitary balcony were of beautiful design, though the greater number were defaced and crumbling. We also passed several of the fan-shaped windows, so characteristic of the early German style, and here and there a quaint and fantastic *gargoyle*; from the mouth of one depended a bunch of soiled but many-coloured ribands. What a vision it seems to us now—that wonderful Jews' quarter of the bright and busy city of Frankfurt!—a vision of some far-off Oriental Pompeii, re-peopled in a dream! Never did we look upon faces so keen and withered, beards so black, or eyes so bright; once we saw a curly-headed child, half naked in its swarthy beauty, throned, like a baby-king, upon a pile of yellow

cushions; and once again, as we drove slowly on, a tall young girl turned up a face of scornful beauty, as if she thought we pale-faced Christians had no business there,—and those two young creatures were all we clearly observed of youthful beauty within the "Quarter."

The avenues in the outskirts of German towns contribute greatly to their interest,—they protect from both sun and wind. We drove leisurely along that which leads to the Cemetery of Frankfurt, and turned up a narrower road, that we might enter the walled-off portion of ground appropriated as the Jews' Burying-ground. Nothing can exceed the beauty of the view from the gate of entrance. The city is spread out in the valley like a panorama; the brightest sunshine illumined the scene; a girl was seated beneath the branches of a spreading tree in the distance; she was a garland-weaver, and there she spent her days weaving garlands, which the living bought from her to place on the graves of their departed friends. The gates were open. Mrs. Aguilar had told us that her grave was near the wall of the Protestant burying-ground—and there we found it.

The head-stone which marks the spot, bears upon it a butterfly and five stars, and beneath is the inscription—

"Give her of the fruit of her hands, and let her own works praise her in the gates."—Prov. Chap. xxxi, 31

Our pilgrimage was accomplished. It was, though in a foreign city, a pilgrimage to an English Shrine—for it was to the grave of an English woman—pure and good. On the 16th of September, 1847, at the early age of thirty-one, Grace Aguilar was laid in that cemetery, far from the England she loved so well—the bowl was broken, the silver cord was loosed!

We cannot conclude this tribute to the memory of one we loved, respected, and admired, without extracting a portion of an address presented to her by several young Jewish ladies, before her departure for Germany. Had the gift which accompanied it been of the richest and rarest jewels, and offered by the princes of this earthly world, it could not have been as acceptable as it was, coming from the hearts and hands of the maidens of her own faith.

We would simply add that the address is a proof, if proof were needed, that Jewish ladies not only feel and appreciate what is refined, and high, and holy, but know how to express their feelings beautifully and well. Its oriental-ism does not detract from its pure and sweet simplicity:—

"DEAR SISTER,—Our admiration of your talents, our veneration for your character, our gratitude for the eminent services your writings render our sex, our people, our faith,—in which the sacred cause of true religion is embodied,—all these motives combine to induce us to intrude on your presence, in order to give utterance to sentiments which we are happy to feel, and delighted to express. Until you arose, it has, in modern times, never been the case, that a woman in Israel should stand forth, the public advocate of the faith of Israel, that with the depth and purity which is the treasure of woman, and the strength of mind and extensive knowledge that form the pride of man, she should call on her own to cherish, on others to respect, the truth as it is in Israel. You, Sister, have done this, and more. You have taught us to know and appreciate our own dignity; to feel and to prove that no female character can be more pure than that of the Jewish maiden,—none more pious than that of the woman in Israel. You have vindicated our social and spiritual equality in the faith; you have, by your excellent example, triumphantly refuted the aspersion that the Jewish religion leaves unmoved the heart of the Jewish woman,—while your writings place within our reach those higher motives, those holier consolations, which flow from the spirituality of our religion, which urge the soul to commune with its Maker, and direct it to His grace and His mercy, as the best guide and protector here and hereafter."

We can say nothing of Grace Aguilar more eloquently or beautifully true; it is the just acknowledgment of a large debt from the Women of Israel to a holy and good sister, who, having done much to destroy prejudice, and to inculcate charity, merits the thanks of the true Christian as much as of the conscientious Jew.

THE SOCIETY OF BRITISH ARTISTS. TWENTY-EIGHTH EXHIBITION—1881.

THE exhibition of this Society was opened to private view on Saturday, the 22nd of March, and if we may pronounce from the "writing on their wall" each individual of the Society has made a successful effort. We trust the fathers of the Institution are not ashamed of the improvement we must recognise in their works. People become wearied of seeing ever and aye, nothing but loose and slippery sketching. Both prosperity and adversity have often the same result,—that of rendering men careless; and from which sower of the two causes it may arise, it is not less fatal in Art than in other things. This Society is not numerous, but the number of excellent works which they exhibit this year is an earnest of their resolution to sustain themselves. They have done well to remove the impost upon the admission of the works of nonmembers; and, having done so, they should accord justice to works of merit by placing them as advantageously as possible. The Society has offered to the rising members of the profession a boon in a well-organised school; but this, it appears, has not been appreciated; there ought not, however, to be any complaint of the want of instruction; the means being supplied, it is for the students to take advantage of them.

It is with more than common pleasure that we are enabled to record the marks of improvement we perceive in the present Exhibition; for it cannot be denied that, year after year, the society has somewhat tried the patience of those who waited for manifestations of that advance which they had a right to expect since the society obtained its charter of incorporation.

No. 5. 'Portrait of Master W. Ingram,' J. J. HILL. A small study, full of pictorial quality, and distinguished by much of the *verve* of infantine expression, which it is so difficult to catch.

No. 7. 'Children Feeding Chickens,' E. J. CONNERT. The two faces are full of animated expression; the whole is harmonious in colour and firm in touch.

No. 9. 'Study of a Head,' W. GALE. The treatment of the study indicates a disposition to imitate the manner of the early painters; but it is in agreeable relation with early sentimentalism from its entire want of affectation.

No. 14. 'Portrait of Charles Essex, Esq.,' W. B. ESSEX. The head is painted with the utmost nicety; the artist has succeeded in communicating to the features a great degree of vitality.

No. 19. 'The Social Glass,' A. FRASER. There are two figures, one a shepherd and the other the landlord, the former pronouncing upon the quality of the whiskey. The picture is low in tone and colour; it displays passages of skilful execution.

No. 22. 'The Water Course,' T. MOGFORD. Presenting a girl at a spring; the relief of the figure is very forcible.

No. 24. 'The Old Churchyard,' H. M. ANTHONY. This is a large picture, the principal objects in which are a spreading tree and an ivy-mantled and venerable church-tower. With all the decision of the artist's manner, the picture is extremely forcible. The weeds, grass, and foreground material are successfully painted.

No. 27. 'River Scene—The Angler's Luncheon,' F. ROLFE. The group of salmon which is cast down in the foreground is admirably painted. Perhaps there is no living artist who pictures the fish of the river with greater fidelity or with more picturesque effect; he would have been the beloved of old Isaac.

No. 28. 'The Faithful Guide,' J. ZITTER. The guide is a Hungarian woman leading, perhaps, her husband forth from the dire turmoil of a battle; but the story is not very perspicuous. The figures, as is usual with those of the painter, are strongly qualified with the picturesque, and the composition and execution are more careful than heretofore.

No. 29. 'Versailles—Time of Watteau,' A. J. WOOLMER. We see in the distance a part of one of the wings of the greatest work of the *Grand Monarque*, and in the foreground that facetious master of the ceremonies at pic-nics and masquerades—Anthony Watteau—who is sketching at the bottom of a near flight of steps, but we know not what he can see to sketch there. This is one, however, of the most successful of this class of pictures the artist has ever painted.

No. 34. 'Clearing up after a Storm,' J. WILSON, Jun. Like most of the marine subjects painted by the artist, this is extremely simple in composition. The principals are a few boats picking up items of wreck; they are riding upon a piece of charmingly painted water, with a sky in shore most successfully charged with a dripping haze. These marine pictures are of high character.

No. 41. 'Sketch from Nature—Painted on the Spot,' H. J. BODDINGTON. A small picture, of very ordinary material; but the charms that we find in a work thus carefully rendered from nature, are the reality of the foreground and the well-ordered local maintenance of the whole.

No. 43. 'The Rose, Shamrock, and Thistle,' C. BAXTER. Three girls so called, simple and natural without classical or allegorical illusion. The heads are painted with infinite sweetness, and brilliant withal; but, perhaps from over-elaboration, containing less of the transparency which we are accustomed to see in the artist's works.

No. 44. 'Temptation,' T. CLATER. The scene is a cottage door, and the persons are a pedlar and the homely inmates of the cottage, the former exhibiting to the latter a gold chain. This is one of the characteristic works of the painter; the point of the title is immediately manifest.

No. 47. 'The Son and Daughter of Wilbraham Tollemache, Esq.,' F. Y. HURLSTONE. These are full lengths; the boy is mounted on a donkey, which the girl is leading. The heads of the two children are most successful; the features sparkle with the hilarious abandon of happy childhood,—few things in Art are more difficult to catch than this.

No. 53. 'Fruit,' &c., W. DUFFIELD. A group of grapes, raisins, an orange, &c. Nothing can be in better faith than this simple fruit offering; it is brought forward into daylight, and challenges the minutest scrutiny. The whole is a most accurate imitation.

No. 54. 'The Gleaners,' J. J. HILL. Two figures, a woman and child, returning from the harvest field; the light of the setting sun is broken with the happiest effect upon the child.

No. 57. 'The Rabbit Warren,' T. EARL. The composition shows two terriers on the watch at a rabbit hole; the eager intensity thrown into the expression of the animals merits the highest eulogy.

No. 60. 'Landing Herrings on the Yorkshire Coast,' J. B. PYNE. This is an admirable pictorial expression; the light and air—the fluidity of the picture, is a quality we rarely see so happily demonstrated.—the substances, such as figures and boats, are sufficiently solid, and yet assist the space by their proximity or remoteness. We see only a few boats and figures, but then there is a rolling sea which makes us tremble for herrings as well as fishermen. The movement of the picture is extremely exciting.

No. 68. 'Llyn Lydan—The Lake on Snowdon,' S. R. PERCY. The sentiment of this picture is that of the most perfect tranquillity; every elemental voice is silent here. The lake sleeps upon its stony bed, repeating only the light of the sky; not even the "felon winds" have a breath wherewith to blow upon the "glossy reputation" of this enchanted lake. This is, perhaps, the best picture the artist has yet painted.

No. 69. 'A Brig running into Whitby Harbour in a Gale of Wind,' G. CHAMBERS. The pith of this picture is admirable; the independence of the execution is extremely spirited, but it is to be hoped that it will not fall into looseness. The description of the waves may be truthful, but at that height they would sweep everything off the pier.

No. 92. 'From the Banks of the Thames,' J. TENNANT. A large picture, presenting on the right a screen of trees, the left being open to the river. The sunshine lies in breadth upon the distance, and the warm light is sifted through the foliage and sparingly sprinkled in the foreground with felicitous effect. As a question of light and sunny warmth, there is everything in the picture to praise.

No. 99. 'A Bright Summer's Morning on the Thames,' H. J. BODDINGTON. The force and beauty of this picture reside, in a great measure, in the left foreground, which is composed of every material common to the river's brink. The water lilies, rushes, sedges, docks, and the luxuriance of weeds, are rendered in a manner that declares long and careful study of the material; in other respects the proposed effect is felicitously wrought out.

No. 108. 'Near Llanbedr—North Wales,' Mrs. OLIVER. This is a small picture, but in colour, manipulation, and truth, it evidences a close and successful attention to the aspect of common daylight nature.

No. 114. 'The Thames at Medenham,' A small picture with a powerfully-painted sky, and the water and the nearer passages wrought into a corresponding effect.

No. 115. 'A Nymph,' G. WELLS. A semi-nude study; she is seated, having her hands raised to her head. The flesh colour is natural in colour and texture.

No. 116. 'Near Ballington, Cheshire,' Miss

NASMYTH. A simple composition of three oak trees, with a glimpse of distance. The little picture is light, almost to flatness, but the trees are skilfully painted.

No. 120. 'The Rat Cage,' G. ARMFIELD. Two terriers are watching a cage containing a rat; the excitement of the animals is most perfectly rendered.

No. 126. 'Roses,' Mrs. HARRISON. A group, of which the freshness and delicate textures are imitated with a power of nice description, that could only result from mature practice and a long course of observation.

No. 129. 'A Winter Morning near Red Hill, Surrey,' J. WILSON, Jun. A small picture, dimly cold. Red Hill is said to be the summer paradise of landscape-painters, but if this be the Red Hill of winter it is more intense than anything the old Dutch paragons have ever painted.

No. 130. 'Squire Thornhill introduces himself to the Family of the Vicar of Wakefield,' J. NOBLE. It was upon one of those occasions when the vicar "had drawn out his family to their usual place of amusement, and their young musicians had begun their usual concert." The squire, wearing his red hunting-coat, is seated near the little table at which the female members of the family have been sitting; the vicar is seated apart, in disapproval of compliance of the squire's request to hear the sisters sing and play. The girls are characterised with much sweetness and grace, but the picture falls short of antecedent works in finish and force.

No. 140. 'A Street Scene in Seville,' F. Y. HURLSTONE. This is a large picture, in which are seen four ragged urchins who have been gambling; two have quarrelled and are fighting, a third shows his winning hand to the spectators, and the fourth is in the full enjoyment of the scene as the backer of both combatants. Long ago we remember the Italian boys painted by this artist, and this class of subject is that in which he excels. The picture is remarkable for spirit and character, but we consider that the value of the whole would have been enhanced by more finish.

No. 146. 'Views from a Country Churchyard,' H. M. ANTHONY. The breadth of the light sky and distance contrast forcibly with a group of tall elms, which occupy the foreground, producing an effect powerfully striking.

No. 149. 'Ruins of a Martello Tower, St. Owen's Bay, Jersey,' A. CLINT. A small picture, which, in colour and careful study, is among the best productions which the artist has ever exhibited. The flatness and retiring appearance of the sand is a singularly successful passage.

No. 150. 'A Study from Nature,' R. ROTHWELL. A small, life-sized portrait of a child; the face is lighted up with great power of colour and effect; the expression is admirable, but we think that the colour wants warmth.

No. 155. 'Near Fordingbridge, Hants,' W. SHAYER. An ordinary piece of composition, consisting of cattle, figures, with a screen of trees on the left of the picture; the whole is judiciously put together, but deficient in the force of colour by which antecedent works have been distinguished.

No. 157. 'Chertsey Meads,' J. TENNANT. A summer day, somewhat clouded, shedding a breadth of light over the entire landscape, which derives life from the movement of a barge and some figures in the foreground. It seems to be an uncompromising version of the subject, and is extremely happy as a daylight scene without any of the trick of forcing. It is among the best of the artist's recent works.

No. 161. 'Entrance of the Meuse—Coast of Holland,' J. WILSON. A varied disposition of craft of different classes; all described with knowledge and experience.

No. 164. 'The First Glimpse of the Alps, near Berne, Switzerland,' J. A. HAMMERSLEY. In this view the Alps are described as tinted with that pink hue which they assume towards sunset: there is much truth in the effect here realised.

No. 170. 'The Marriage Festival of Bacchus and Ariadne,' W. SALTER. This is a large picture, the only one in the exhibition professing poetic composition. Bacchus and Ariadne are seated beneath the shade of a group of trees, contemplating the dance of a choir of nymphs, who constitute the principal agroupment. The disposition of these figures is most skilfully adjusted; they are partially draped, and in them the artist has caught much of the grace and elegance of classic form. It is far the best production of this class that he has painted; and it must be said, that the flesh colour is of the highest order, and the hues generally are rich, pure, and harmonious.

No. 179. 'The Thames at Lambeth,' E. HASSELL. This large picture exhibits a great advance upon preceding works; the subject is managed with masterly skill. The right of the composition shows the ragged old picturesque houses that overhang

the river's brink at Lambeth, with all their accompaniments of fisher craft; and from these the eye is carried to the Westminster side, where we see the Houses of Parliament and a part of Westminster Bridge. These are the two parts of the picture, and both are made out with infinite nicety.

No. 183. 'Selsea Beach—Low Water,' W. SHAYER. A piece of coast scenery, more agreeable in colour and effect than anything the painter has for some time produced.

No. 187. 'Portrait of Thomas Brassey, Esq.,' T. H. ILLIDGE. A full length figure, generally low in tone, but posed with great firmness, in a standing position. It is the work of an excellent painter of portraits, who merits the high position he enjoys: this and another work in the collection will extend, or at all events uphold, his fame. He has here pictured a gentleman well known in the world of railways, and known as emphatically an honest man. He is, however, the contractor, and makes the railways upon which others speculate.

No. 188. 'Overflow of a Mountain Lake, Norway—The Søgne Field in the Distance,' W. WEST. A large picture, presenting a subject of much grandeur. The near part of the composition, apparently a bed of rocks, is flooded by an impetuous torrent, which seems to be sweeping before it a forest of pines; the whole is bounded by mountains wrapped in a mantle of snow. The picture has, in every part, been elaborated with much care.

No. 189. 'Study of a Head,' Miss E. TURCK. It is of the size of life, accurate in drawing, and life-like in colour.

No. 191. 'Gravel Pit at Burnham Beeches,' G. A. WILLIAMS. This is a small picture of an ordinary class of subject, but it is charming in colour and most agreeable in effect. The trees, which limit the composition, are painted with great firmness, and the sky is strong in colour, but withal deep and airy.

SOUTH-EAST ROOM.

No. 201. 'Cattle on the Moors,' G. COLE. This picture is skilfully balanced in tone and colour, and the effect is most agreeable; it is, indeed, more successful in the higher pictorial qualities than the larger picture by the same hand.

No. 205. 'Repose—Evening,' A. R. CORBOULD. A small picture, the subject being two cows resting under a tree. The drawing of the animals is unexceptionable and without any trick of colour; it is wrought into excellence by means of earnest and substantive painting.

No. 206. 'Edinburgh from the Firth of Forth,' J. WILSON. The view seems to have been taken from the Firth somewhere off Leith. Edinburgh with Arthur's seat and the Castle lies in the misty distance, the principals of the composition being the craft, which, with the water, and indeed the entire work, are more careful than we have been accustomed to see in the works of the artist. The water is painted with his usual truth.

No. 208. 'Scene in Abruzzo Citra—Driving Bulls into a Stocata,' R. DENEW. A characteristic scene, represented with much fidelity; the animals are drawn with spirit and truth.

No. 211. 'The Happy Hour,' J. NOBLE. The happy hour is enjoyed by groups of lovers disposed upon the grass. There is more solidity and brilliancy in this picture than in the others exhibited by the artist.

No. 214. 'Seasons,' J. J. HILL. This is a subject from the "Seasons."

"While through the neighbouring field the sower stalks
With measured step, and liberal throws the grain."

The sower, a single figure of a boy, is perhaps the very best of these individual impersonations that have been exhibited under this name. The horizon by the way is pitched very low and a heavy cloud descends closely upon it; but nevertheless the relief of the figure and its firmness and substance are admirable. The ground however looks as if it had been only ploughed, and not yet ready for seed.

No. 218. 'A Passing Shower,' P. F. WAINWRIGHT. Rather a large picture, in which the principals are some sheep, and the trimmed bole of an ample forest tree, lying on the hill side; the animals are well painted. The picture is generally low in tone, but is endowed with considerable force.

No. 221. 'Fishermen Netting on the Thames,' G. HILDITCH. The view has the appearance of having been imitated very closely from nature, without any effort at treatment.

No. 222. 'A Spanish Girl—Sevillana,' F. Y. HURLSTONE. The head and bust only of the figure are seen, she holds before her a richly ornamented fan. The features are extremely agreeable in character and expression. The whole is generally sober in tone, but the picture is perhaps

in all the qualities in which the painter excels, one of the best he has ever painted.

No. 223. 'At the doubtful Breeze alarmed,' C. BAXTER. Two girls having been bathing are fearful of being seen; they are small half-length figures, of which the features are characterised by much sweetness. The back of one, a charming passage of colour, contrasts forcibly with the richer hues of the faces.

No. 224. 'Fruit,' &c., W. WARD. Coloured with much truth, but touched with severity amounting to excessive hardness.

No. 227. 'On the Thames—near Surley Hall,' T. FROWD. There is here as little as can well be made to contribute to pictorial effect; but that little is yet agreeably produced.

No. 230. 'The Village Fair,' T. F. DICKSEE. The "Fair" is a girl, a small three quarter length figure, in the costume of the last century. The features are most agreeable in expression, the whole faultless in drawing, and the painting is careful and masterly, but there is a deficiency of effect; it looks to a certain degree flat.

No. 235. 'Entrance to the River Lynn—North Devon,' R. H. NIBBS. A small picture showing in the nearest parts of the composition a flight of steps and a tower or lighthouse; the effect is well managed, and the material textures are strikingly descriptive.

No. 238. 'J. ZEITTER. The subject is derived from the old rhymes—

"Hark, hark, the dogs do bark,
Beggars are coming to town," &c.

This artist assuredly "comprehends vagrom men," and puts them in motley better than any other of the time; this is a tag-rag composition of rare qualities. Of the manner of the work we have to say that it is sketched in a style which we see rarely equalled.

No. 239. 'A Sketch in Burnham Beeches, painted on the Spot,' H. J. BODDINGTON. A class of subject in which the painter excels; it is, altogether, so like nature that there is nothing left to desire.

No. 240. 'On the Coast, Isle of Arran,' J. G. FENNELL. The subject is well chosen, being rocky and romantic; the manipulation is clean, and highly descriptive in texture.

No. 251. 'Old Houses in Lamb Row, Chester,' E. HASSELL. These venerable houses receive justice at the hands of the painter; the subject is as good as any to be found in Rouen, Chester, with its invaluable *morceaux*, is a *terra incognita* to painters.

No. 256. 'Cyrene,' W. GALE. A miniature in oil; a study of a partially draped figure, painted and circumstanced with much taste.

No. 257. 'Labour,' G. SMITH. We know nobody bearing this uncommon name who paints like this—we know nobody who owns the patronymic who has graduated within many degrees of this colour and execution; it may be the *nom-de-guerre*, that is, the painting name of a wandering cynosure of some pet academy. The little picture is homely in subject; it shows a country boy labouring at his spelling-book. It is a charming little picture, and equally good is the pendant, No. 265, 'Enjoyment.'

No. 258. 'Hampstead Heath,' A. CLINT. The foreground is a kind of gravel pit, which, with the immediate objects, presents a variety of the most beautiful colour. The subject is extremely simple, but it is wrought into a picture of rare excellence.

No. 259. 'The Wreath,' W. SALTER. A small figure, partially draped; she is adjusting a wreath on her head, with a graceful movement, as if dancing. We have never seen so small a figure by this artist; the flesh is exquisite in colour, and in texture it would seem to yield to the touch.

No. 260. 'A Winter Scene at Selborne, Hants—Afternoon,' E. HASSELL. One of those small frost pictures which this artist paints with so much taste.

No. 261. 'A Glimpse in a Spanish Patio,' F. Y. HURLSTONE. A small, life-sized, half-length, of a Spanish girl, who has drawn aside a curtain that she may see and be seen. Nothing can be more simple than the treatment of the figure, which relies principally on the expression and character of the head, and herein is centred a high degree of excellence.

No. 262. 'The Beggar's Petition,' T. EARL. A rough terrier sitting up and begging; the pose and intelligent look of the dog support most perfectly the point of the title.

No. 272. 'A Rocky Burn—Kilfinnan,' G. F. BUCHANAN. A small production, describing a highly romantic passage of scenery.

No. 281. 'Lake Leman and the Castle of Chillon—Storm clearing off,' J. P. PETTIT. The storm is not yet sufficiently cleared off; in those parts which are definite there are passages of good execution, clean and sharp painting—but the colour is too cold.

No. 289. 'Duck Hawkers,' J. F. HERRING. The hawkers, a man and a woman, are seated at the brink of a duck pond in apparently a paddock near a farm-house; but the ducks constitute the strength of the picture. The distribution of the numerous flock is effective, and the manner in which they are drawn and painted cannot be surpassed.

No. 300. 'An Indian lying to, making Signals for a Pilot off Dover,' C. BENTLEY. The Indian is here secondary, the principal being a dogger, which is about to cross the wake of the ship. The latter is a portrait given with much fidelity; in the distance toward the shore the lugger is coming off. The picture bears in all its parts the impress of knowledge and skill.

SOUTH-WEST ROOM.

No. 313. 'Portrait of a Gentleman,' F. UNDERHILL. A small half-length, presenting the figure seated; it is touched with spirit, but is deficient in colour, and the hands are too large.

No. 316. 'Langdale—Westmoreland,' J. P. PETTIT. The distances in the picture are described with much sweetness; there is however some affectation in the effect, and the composition is injured by the straight line which traverses the foreground.

No. 322. 'Scene in Scotland—Argyllshire,' G. SHALDERS. This is a mountainous composition of much grandeur, in which colour is in a great degree overlooked. The general hue is very grey, but the effect of light, the rain cloud and the atmosphere, are unexceptionable. With a little colour and well disposed solidity, this would be an admirable picture.

No. 326. 'At Lamballe in Brittany,' W. OLIVER. These dear dirty looking old houses that we see throughout Normandy and Brittany tell agreeably in pictures. There is less light in this than we usually see in the works of the painter.

No. 327. 'Portrait of F. W. Topham, Esq.,' C. BAXTER. The resemblance is perfect, and in colour and expression the work is of a high degree of merit.

No. 330. 'The Corn Field,' A. O. DEACON. A small picture, in which the simple subject is treated with truth and fine feeling.

No. 333. 'Mountain Torrent—Romsdal, Norway,' W. WEST. The volume of water is precipitated over a rocky bed, which seems to have been studied with much care.

No. 343. 'The Mothers,' W. SALTER. This *agroupment* consists of two mothers and two children, classically treated; and the point seems to be the contrast between the masculine and the feminine character as displayed even in youth. The composition of the work is a most successful study, and the figures are characterised and painted with surpassing sweetness. The background of the picture, with the group, presents a most forcible adjustment of *chiaroscuro*.

No. 344. 'Le Pont des Treilles—Anglis,' H. J. JOHNSON. This place must be Angers, the old bridge and the distant cathedral bespeak the whereabouts. The bridge runs into the picture, and the cathedral is on the opposite side of the river. The whole is painted with breadth, and in a manner extremely clean and sharp.

No. 350. 'Hints for Pictures,' J. W. GLASS. These are four sketches in one frame. The subjects are principally *cavalieresque*, they are sketched with spirit, and all possess point.

No. 353. 'Sunflowers,' W. CRABB. A little boy holding a sunflower in his hand. In colour, execution, and infantine expression, the head is a masterpiece.

No. 361. 'A Cottage Door,' C. STEEDMAN. This unassuming subject is treated with great modesty in point of colour. It contains passages of almost microscopic execution.

No. 364. '"All that's bright must fade,'" H. J. FIDDING. There is a higher sentiment in this production than we usually find in the works of the artist. The subject is a girl contemplating roses; it is a bright and an agreeable picture.

No. 371. 'A Picture surrounded by Flowers,' S. BENDIXEN. The flowers constitute the picture; they are painted with great delicacy and brilliancy.

No. 382. 'Le Buffet,' T. J. BARKER. A still-life composition, consisting of a pheasant, a woodcock, a steel breastplate, a drinking-cup, &c., &c., the whole constituting an *agroupment* of much originality and taste.

No. 384. 'Puss in a Fix,' G. ARMFIELD. The subject is not an agreeable one, as showing a cat in a larder, about to be attacked by a considerably superior force of three terriers. The work in every pictorial quality is of much excellence.

No. 385. 'The Bird Trap,' W. HEMSLEY. Two boys are here watching with great eagerness the

approach of birds to their trap, and are about to pull the string; the excitement of the bird-catcher is strongly depicted.

No. 393. 'The Last Ray on the Mountain—A View of the Lower Glacier of Grindewald, Switzerland,' J. A. HAMMERSLEY. A large picture, very carefully painted. The view from the valley shows the shades growing up the mountain side, the upper part of which is yet gorgeous with the light of the setting sun. It is a work of a high degree of merit, the best production of its author.

No. 396. 'The Head of Coniston Water,' T. K. FAIRLESS. Much like a view of a veritable locality. The sky is a representation of strong natural reality, and the unaffected daylight of the scene is a version of earnest truth.

No. 409. 'Sketch from Nature—Meridon, Warwickshire,' C. MARSHALL. The subject is by no means attractive, though a view over a country abundantly wooded. The atmospheric effect is perfectly successful, and the distances are constituted of retiring passages, of a character which could not be improvised.

No. 410. 'Portrait of an Artist,' J. H. DELL. This is a portrait of Etty, apparently from the daguerreotype.

No. 411. 'Night on the banks of the Thames,' G. A. WILLIAMS. A moonlight scene, in which the sail of a boat and other objects rise in relief against the sky. The reflections in the water and the general treatment of the composition are rendered with infinite truth.

No. 416. 'Not long Caught,' H. S. ROLFE. We have never seen fish so inimitably painted; they are a jack, a large trout, some roach, and other fish, and their freshness and the metallic lustre of their scales is described with transcendent truth.

NORTH-EAST ROOM.

No. 427. 'The Gate of Honour—Caius College,' H. M. ANTHONY. This, little more than an architectural subject, is an example of singular solidity in painting. That grave and awfully learned mass of freestone is treated with every due consideration. There is no detractive sign of life about it; it calls to mind one of the propositions of the brief and sententious Arnold—*Caius mortuus est Athenis*.

No. 431. 'Barney, leave the Girls alone,' J. F. HERRING. The scene is open, with three figures brought forward, a man and two women, the former puffing tobacco smoke into the face of one of the latter. On the right of these are two horses apparently just released from the plough, and these are drawn and painted with all the skill and experience of the artist.

No. 433. 'The Lost Shoe,' E. HOPLEY. A small picture, presenting a figure of a little boy, who has, it appears, lost his shoe. The head of the child is brilliant in colour and animated in expression.

No. 434. 'View in Cumberland—Midday,' E. WILLIAMS. The time of the day is here described and the sun's place declared by the descent of the rays, which light the background mountain with a striking appearance of reality.

No. 437. 'Entrance to the Pass of Llanberis from the Upper Lake,' J. W. OAKES. With every allowance for the offuscation of eminences by nebulous descent, we submit that the clouds should not be painted as hard, and of the same colour, as the proximate rocks. The composition presents a well-intentioned effect.

No. 443. 'Fruit and Flowers,' W. E. D. STUART. The grapes and the flowers are remarkable for freshness, transparent textures, and brilliancy of hue.

No. 449. 'A Life Guardsman—Study from Nature,' J. W. GLASS. He grasps his carbine as if on outpost duty, and is borne along at a gallop by his powerful charger; the action of the horse is a highly successful study.

No. 453. 'Herne Bay, Kent,' J. DE FLEURY. The subject is readily determinable; the picture exhibits much skilful manipulation.

No. 454. 'The Garland,' W. SALTER. This is a single life-sized figure, presented at half-length; a nymph dancing and about to enwreath her head with a garland of flowers. The side and back of the figure are turned towards the spectator, and these parts—the figure being semi-draped—show a breadth of colour yielding and life-like. The features are a charming study; the expression is animated, pure, and innocent.

No. 456. 'Moonlight,' E. WILLIAMS. A small picture, in which the moon is rising over, perhaps, some broad bay of the Thames. It is a sparkling production; a little picture of much excellence.

No. 459. 'Stoke Pogis,' H. J. BODDINGTON. Of the many views we have seen of this famous but simple locality, this is the most charming. The whole is in deep shade. The last rays of the setting

sun gild the summit of the humble spire, and there is a contemplative figure seated on a tomb—the author of the "Elegy."

No. 485. 'Farm-Yard—Winter,' J. F. HERRING. A large picture, in which we find an endless variety of the small stock of the farm-yard—pigs, geese, ducks, fowls, and several horses. The latter are animated with that singularly truthful character with which the artist characterises his equine studies, and the variety and natural movement of the birds cannot be surpassed.

No. 493. 'A Welsh Water Mill,' G. HALLEWELL. It is brought forward with its full accompaniment of loose stones and ragged material; it is picturesque, but might have been painted with greater solidity, and, consequently, better effect.

No. 494. 'A Gitana of Alcalá de Guadira,' F. Y. HURSTON. There is a strong nationality in this study, but it is a refinement on the common Moorish type which prevails so strongly in some parts of Spain. The features are interesting and full of animated expression.

To the WATER-COLOUR ROOM we have but little space left to give; a few, however, of the more meritorious works deserve mention. Of these we may note—520. 'The Saloon at Westwood,' A. E. EVERITT. — 'Fishing-boats nearing a Wreck,' A. HERBERT. 531. 'A Study in the Woods of Buckhurst, Sussex,' S. READ; a drawing of infinite care and full of nature. 542. 'Moel Shabod,' C. PEARSON. 'Windsor Castle,' J. W. WHYMPER. 555. 'The Council House,' A. E. EVERITT. 571. 'Portrait of an Artist,' H. HAWKINS; a striking resemblance. 587. 'The Sisters,' and 593. 'Portrait of a Lady,' Miss KITTLE; two charming miniatures. 596. 'Portrait of Miss Glyn,' Mrs. BARTHOLOMEW; a miniature of exquisite softness and finish. 612. 'Portrait of C. W. Merrifield,' Mrs. MERRIFIELD. 'Portrait of Lady Compton,' Miss SCOTT. 617. 'The Wandering Minstrel,' T. CAPE. 644. 'A Study,' H. T. WILLS. 647. 'Cereus grandiflorus,' V. BARTHOLOMEW; a composition of the most brilliant and gorgeous character; and other works by W. A. KINNEBROOK, V. P. SELLS, A. STANLEY, W. B. ESSEX, W. BOWNESS, &c., &c.; and thus, with an expression of valedictory goodwill, we close this notice with a better hope in the self-energising elasticity of this society than we had last year.

THE NATIONAL INSTITUTION.

THE THIRD EXHIBITION.

THE exhibition of the works of this Society was opened to private view on Saturday, the 12th of April. The collection presents examples of every class of subject, and many of the pictures may be instanced as of rare excellence. In the majority of the works it must be said that there is more of healthy and solid maturity than has hitherto characterised the mass of the exhibition, and in the main and striking features there is every evidence of well directed effort. We miss the names of some of the exhibitors of last year; for the absence of some of these we can account, for that of others we cannot, as we pretend not to any insight into the affairs of the society; but, as the course of painters never did run smooth, we may assume that this is not exempt from the casualties of older societies. The places of these are, to a certain extent, supplied by others, whose works we have seen elsewhere. In the general tone of the exhibition there is a spirit of challenge, supported by manifestations of indisputable power. We are struck by the aspiration of some of the works—some of these by young painters—not as to subject, but as to manner. They are too masterly. Since no painter ever did stand still in degree of execution, we are curious to know what phases of change are left for those who begin, as it were, their art, already possessing the power of masters. The number of works hung is 449, and the number of exhibitors upwards of one hundred; the rooms are admirably lighted, and each picture can be satisfactorily examined.

No. 3. 'The Falls of the Ogwen,' W. E. DIGHTON. This picture is in the most severely simple style of translation from nature. It represents a fall of water over a rocky bed at the issue of a Welsh lake. Every part of the subject has been most perfectly understood; the sordid, rocky sterility of the place is represented with the most impressive truth, and the independence and firmness of manner in which this has been worked out is beyond all praise. The picture is one of great power, and strikingly original in feeling.

No. 4. 'Coast Scene,' F. UNDERHILL. An open sea-shore composition, with figures, boats, &c., the

whole expressed with a spirit which amounts to a forcible originality.

No. 15. 'Hazy Morning,' E. C. WILLIAMS. A small picture of an ordinary class of subject, but rendered extremely interesting by the manner in which the filmy haze of the morning is described.

No. 18. 'Lime-kiln in the Highlands,' H. M. CULLOCK. This is a large picture, presenting a passage of the heath and mountain scenery of the north. The foreground, in which are rocks, stones, herbage, water, and broken ground, is kept down in tone, so as to tell substantially in opposition to distances which are lighted by the sun. The work is more powerful than any recent production of its author that we have seen.

No. 21. 'The Swing,' W. UNDERHILL. The subject is rendered by groups of children assembled round a boy who is kept vibrating in the swing by his sisters. The picture is large, and shows extraordinary spirit and power in execution; it is the production of a young man. Were this not known, so independent, and we may say, daring, in the manner, that the work might be attributed to a painter who was in the very pinnacle of success.

No. 25. 'An Old Pack-horse Bridge in Wear-dale,' J. PEEL. A large picture, the subject of which presents on the left a screen of trees which are continued into the picture. There is a pool of water in the foreground, and also some figures, the whole brought together with much taste and judgment. The picture is everywhere marked by knowledge of natural forms and effects; the management and disposition of the trees are especially meritorious.

No. 27. 'Cottage Interior,' A. PROVIS. A small picture, showing a cottage interior of the humblest class; it is painted with an elaborate finish, which sets forth hues and textures of most enviable quality. We have, from time to time, noticed the works of this painter; but all antecedent works are surpassed in the productions he exhibits here, especially in No. 312, a similar interior of inimitable truth.

No. 32. 'The Destruction of Pompeii and Herculaneum,' L. W. DESANGES. This is, necessarily, a picture of considerable size; indeed, such a subject must derive advantage from a large treatment. We find the cities already in ruins; the earthquake has done its work, and the ruins are now suffering the process of sepulture, from the continuous and abundant fall of ashes. A lurid glare from the yet burning edifices, and the raging volcano, strikes upon the prominent objects of the composition; it is the day after the earthquake, and the surviving inhabitants are seeking the scattered remnants of their chattels. The difficulties of the subject are immense, but the artist evinces great power in meeting and disposing of them. There are other works of much excellence by this painter.

No. 36. ' * * *,' J. G. MIDDLETON. A composition representing Lady Jane Grey when a prisoner in the Tower, visited by Queen Mary's confessor; she is seated, and responds collectedly to the arguments offered by the priests, whose presence is clearly made to appear an intrusion. These two figures, for there are two ecclesiastics, one of whom points to a definite passage in the volume which he proffers to Lady Jane Grey, are vehement in language and earnest in gesticulation, affording a striking opposition to the dignified self-possession of the lady. This picture is in every passage painted with the most scrupulous care, and with a treatment and character so successful as at once to declare the subject. It will, we think, be pronounced the best of the compositions of its author.

No. 39. 'Llyn Idwal—North Wales,' S. R. PERCY. A large work, in which an admirable effect is realised by masses of opposing tone. The foreground, as is usual with all the works of the painter, is a study of rare excellence, in which stones and herbage are rendered of the utmost value. Towards the centre and left, the distant eminences are brightened by the descent of a flood of light, remarkably pure and distinct from colour, and on the right a storm cloud partially envelopes the heights of the mountains. The picture is not more remarkable for powerful effect than its singularly clean and decided manipulation. Another admirable picture by the same artist is 'Summer,' a close scene, of which the nearest section of the composition may be said to afford material for botanical study.

No. 43. 'Edict of Leo the Iconoclast,' J. E. LAUDER. The principal figure in this composition is the furious woman who stands with her foot on the breast of the man who has just been slain in the act of destroying a wooden figure of the crucified Saviour. She has turned, and proclaims exultingly the act to those without, for the scene lies within the porch of the palace of Constantine.

neple. We see the gesticulation, and we may suppose the excited language by which her action is accompanied. The surrounding figures are all women, one of whom embraces the feet of the image, others express their fears for the consequences of the act. The figures are painted, especially the principal, with great firmness, and the subject at once proclaims itself an interesting episode in the early history of the schism between the Greek and the Roman churches.

No. 46. 'A Dutch Market Boat leaving the Shore,' A. MONTAGUE. Rather a large picture, in which the boat is a principal. The more distant buildings on the left are very like those on the quays at Amsterdam. This picture is characteristic, but perhaps too entirely light.

No. 49. 'An English Brook—Coming Shower,' A. W. WILLIAMS. A large picture presenting the brook as a prominent feature almost embowered in trees. Every part of the composition evidences the most resolute study of natural form, and there is a pronounced purpose in all the dispositions. The relief from each other of masses of foliage is extremely difficult, preserving at the same time a natural aspect, but here the painter seems without an effort to deal successfully with this most difficult part of landscape-painting. The light repeated here and there among the trees assists in giving depth to the composition and substance to the masses; the materials and composition are undoubtedly extremely difficult to render well, but with all the difficulty of dealing with these materials, the production is one of a very high class of merit.

No. 53. 'The Banishment of Hamlet,' W. H. DEVERELL. This picture is painted in what is termed the Pre-Raphaelite manner, of which the most commendable feature is assuredly the industry of its professors. This style never can be upheld as a result to be aimed at and attained in Art, because it can never be adopted by true taste; and ("mark it Cesario") its most successful professors, had they ever, or any of them, been happy enough to make the acquaintance of a certain Giorgione da Castelfranco, they or he would have "forsworn short kirtles," and never touched a brush again, unless it were to imitate that same Giorgione. The Germans were first mad in this way, and the method of their madness was the stiffest of all the Giotteschi. This *cacoethes pingendi* has been corrected in Germany in a great measure by the prevalence of one great and solemn truth; and again the malady has of late been most successfully combated by a Doctor Peter Cornelius (although he himself yielded in early life to the infection) and Wilhelm Kaulbach, a man so great, that the limit of his power is not yet known.

No. 57. 'Landscape with Cattle,' H. B. WILLIS. This is rather a large picture with groups of cows standing in a pool. Of the manner in which the animals are drawn and coloured we cannot speak too highly; we have rarely seen a picture of this class more successful in its rendering of nature. The background with its various incident is painted with much sweetness.

No. 59. 'A Sandpit,' E. WILLIAMS, Sen. A Sandpit with a near screen of trees, a few figures, and other appropriate material, worked into a most agreeable production; rich in colour and beautiful in calm daylight effect. This painter, now a veteran artist, paints with all the vigour and finish of an accomplished maturity; he exhibits other pictures, especially some moonlight subjects of surpassing sweetness.

No. 61. 'Christ walking on the Sea,' R. S. LAUDER. It may be said that any painter touching this subject with any degree of pretension, invites comparisons which may be more than probably conclusive against him. We have seen the subject treated in various ways, and even by men of reputation, who sacrifice all effect to a dead unreal and undescriptive field of gold for a background. We are reminded of this by the contrast of the masterly relief of this figure, which is brought forward with much of the sublimest poetry of the Pentateuch and the Gospel. The feet of the Saviour are concealed, but he moves on the surface of an agitated sea, with a perceptibly gliding movement: his hands rest before him, and he is borne along without an effort, but we read in the opening sky the source of his support. We have never before seen the subject treated with so direct a reference to pure faith. The picture cannot be too highly praised, it is a production of extraordinary power, and not less so is 'St. John Preaching,' by the same artist—indeed these pictures will not lose by comparison with any either ancient or modern.

No. 63. 'A Highland Loch,' E. J. NIEMANN. A romantic solitude—a virgin waste that seems never to have been impressed by the foot of man—it is a large picture wherein the subject is treated with impressive sentiment. A gloom hangs over the

sullen lake, and a struggling light yet dwells on the eminence on the right, but as if yielding to the prevalent shade: the foreground is strewn with herbage, and hoary stones—in short the entire composition is pervaded by a spirit of poetry, of a very exalted character.

No. 64. 'On the Wey,' F. W. HULME. The little river is overhung with trees, which, together with the water, are painted with great truth; indeed every passage of the picture shows the most careful study. Other pictures by the same artist, all distinguished by equally valuable points, are, No. 92, 'The Road to the Common,' and 287, 'A Road-side Study, Old Brompton.'

No. 68. 'The Highland Sword Dance, or Gillie Callum,' R. R. M'LAN. The scene is the interior of a cottage, wherein the principal figure is one of the stalwart children of the hills performing the dance within the angles formed by two claymores which lie cruciform on the floor—he moves with a dainty but well-defined action to the music of a jew's harp, which is played by a girl; while a clansman, with infinite animation, whistles the tune, and marks the time by the snapping of his fingers: the remaining figures are spectators. The firm yet careful movement of the dancing figure is beyond all praise, he is without his shoes, but you hear him on the floor, and are in some degree carried away by the energetic whistling of the leader of the orchestra.

No. 72. ' * * * ' G. A. WILLIAMS. This is the first of three pictures illustrative of passages in Gray's *Elegy*; the subject of this is taken from the first verse of the poem. The subject has been painted many times, but as we know so well the scenery which has inspired these immortal verses, it were bad taste to treat it otherwise than with characteristic English scenery. This is the feeling here; the landscape, apparently a veritable locality, is wrapt in deepening shade, in the airy transparency of which is yet palpable all the gracefully-touched detail of the poem. No. 73, 'The Ivy-mantled Tower,' is a charming passage; the upper parts are yet gilded by a ray of the departing sun. These three pictures constitute a charming series.

No. 75. 'Coniston Lake, Westmoreland,' Mrs. W. OLIVER. The character of the Lake-scenery is here rendered with striking truth. The execution is clean and firm, and the colour natural and agreeable. This lady exhibits many productions which are distinguished by much excellence.

No. 82. 'The Bird's Nest,' BELL SMITH. A small life-sized figure of a little boy with the nest of a hedge sparrow. The head is full of intelligence, and the colouring is fresh and life-like.

No. 84. 'Edwin and Angelina,' J. E. BELL. They are seated within the abode of the hermit, the point of the subject being

'For grief was heavy at his heart,
And tears began to flow.'

The absence of colour seems to be a principle in this picture, as it is reduced, as nearly as possible, to a chiaroscuro study. The figure of the lady-pilgrim is graceful.

No. 88. 'Furze-burners Resting,' T. K. FAIRLESS. This work is remarkable for a decided and vigorous manner, combined with good natural colour.

No. 91. 'Children of Mr. and the Right Hon. Lady Mildred Hope,' REUBEN SAYERS. A composition exhibiting a considerable advance upon antecedent productions of the artist.

No. 93. 'The Reply,' J. COLLINSON. The reply appears to be a letter to Australia, written by a boy, the son of a cottager or small farmer, in answer to one received. The work exhibits everywhere the most minute manipulation, but as this does not appear without a microscopic examination, we submit that a better end had been answered by a more generous touch.

No. 94. 'The Hay-field,' J. H. MANN. A small picture, presenting *agroupments* of children, playing among the hay. The figures are painted with spirit, and the general colour is extremely agreeable. The background of the composition is a highly successful representation.

No. 103. 'Market Girls on the French Coast,' E. J. COBBETT. A section of coast scenery, similar to what this artist has already exhibited. The figures are distinguished by a marked nationality. They are painted with great firmness, and the coast view affords passages of charming colour and skillful manipulation.

No. 104. 'Evening—Dolwyddelan Valley,' A. W. WILLIAMS. A wild and picturesque subject, brought forward under a twilight, with borrowed lights and reflected colour from the yellow horizon below which the sun has just sunk. The effect is broad, and is accompanied by a sentiment of touching tranquillity.

No. 112. 'Le Mont Cenis,' W. OLIVER. A subject of imposing grandeur and varied beauty. The spectator looks down a fertile valley, shut in by mountains on each side, the distances being graduated with forcible truth, and kept in their places by the substantial reality of the nearest material. The view derives much of its interest from the facility with which the subject may be determined from its characteristic description.

No. 113. 'Rudolph, youngest Son of Sir Alexander and Lady Spearman,' L. W. DEANES. Simply the head and bust of a fair, laughing boy, admirable in execution, and charming in movement and expression.

No. 115. 'Game Piece,' W. DUFFIELD. A mallard, a hen partridge, a blue vase, and other items, rendered with infinite truth; but, we may add, transcended by the luscious freshness of the fruit of No. 120, another picture by the same hand.

No. 122. 'Bloodhound,' the late W. BARBAUD and H. BARBAUD. The animal is represented as on the track of a malefactor. The points of the dog seem to be well understood; the type is clear and pronounced.

No. 123. 'The Labourer's Welcome,' H. J. TOWNSEND. He is welcomed by his family as returning from work; there is much firmness of execution in the picture.

No. 145. 'Ruins of Berry Pomeroy Castle—Devonshire,' T. J. SOFEN. A small round picture of very much sweetness; the ruins are seen on a cliff, to the left, rising above the trees. There is a charming romantic feeling as well in the subject as the manner in which it is brought forward—but this is spoiled by the sheep in the foreground.

No. 160. 'Modesty,' T. J. WYERUD. A study of a head in profile, endowed with much grace and good feeling.

SECOND ROOM.

No. 160. 'Scene on the Wenning in Yorkshire,' J. C. BENTLEY. The materials of this composition are a ragged and picturesque old bridge; trees, cottages, and a variety of effective and well-disposed objective. A striking feature in the work is the depth and fluent lustre of the water, which yields a variety of reflections as winding from the foreground, without losing its limpid and mirror-like character.

No. 166. 'Portraits of the Children of a General Officer,' BELL SMITH. A group of a brother and sister—both figures have been carefully studied, and are coloured with much brilliancy.

No. 169. 'Sandpit,' E. C. WILLIAMS. Treated with a wintry effect, the ground being covered with snow. A small picture of much merit.

No. 172. 'The Rainbow,' H. DAWSON. A large production, simple in subject, but rich in effect. The view presents a river, the scenery of which has little in it attractive, but the sky is spanned by a rainbow, which, together with the dispositions of light and reflections, is rendered with unexampled truth. The picture is very properly of some size, to afford opportunity for those contrasts which assist effect; we have never seen a rainbow effect so truly described.

No. 176. 'Ajax,' J. EARL. The head and shoulders of a Skye terrier, animated with all the cunning and keen observation of the race.

No. 177. 'An Incident in the Life of St. Elizabeth of Hungary,' J. COLLINSON. This large picture affords an extraordinary instance of, we may say, misapplied industry. It is a production of the revolutionary, or young England school. The subject is by no means clear, inasmuch as there is no definite and intelligible act described; there is enough of religious fervour, but the incident is not apparent. There are many figures in the work, the features of which are stippled with the most painful nicety; but we think the cruellest delusion in these works is their utter want of effect; there are background figures here that come before those which are nearest; if there was any natural disposition to chiaroscuro, or any disposition which involved the results of such a disposition, the sharpness of these cutting lines would be in a great measure counteracted. We have much to say on this subject, but must shorten our observations for want of space. The attempt to popularise this kind of Art has failed in Germany, and it never can succeed here.

No. 181. 'Unsettled Weather,' F. W. HULME. A small composition resembling a passage of heath scenery; the most successful work that the artist has ever exhibited.

No. 194. 'Christ denied by Peter,' R. S. LAUDER. The moment here represented is that when the cock has crowed, and Jesus 'turned and looked on Peter,' who is wildly rushing from the group, which is composed of a variety of impersonations, among whom the accusing servant is conspicuous. It is essentially a picture of depth,

few points being brought forward save for a definite purpose of expression. Everything is contributive to one passage of forcible and eloquent language in which Peter is described as remembering the words of the Saviour. The picture is one possessing the qualities of the most exalted class of Art.

No. 204. * * * * * BELL SMITH. The subject is supplied by Thomson's lines:—

"Thence let me rush into the midwood shade,
Where scarce a sunbeam wanders through the gloom," &c.

The picture presents the figures of two girls standing by a fountain circumscribed in a passage of sylvan composition; the figures are spirited and well coloured, and the entire composition is of a most agreeable character.

No. 218. 'The Somnambulist,'—UNDERHILL. The subject is derived from the opera; she holds the candle before her, and is in the act of passing the plank. The picture is powerful in effect and substantial in execution, the best we have ever seen by this painter.

No. 219. 'Highland Children going to School—Lochaber,' R. R. M'LAN. A string of boys preceded by their *dux* with his horn, are trotting barefoot, on a very cold morning, to their daily studies we may say, for we see under the arm of one a volume labelled Titus Livius; perhaps those *selecta narrationes* beginning "*Jam res Romana adeo erat valida*," &c., a text by the way not inapplicable to the *res Romana* of our own day. The national character is strongly exemplified here, and the volume of Livy under the arm of the barefooted Highland lad, is an incident founded upon incontestable truth. This is, in substantive effect, the best picture the artist has exhibited.

No. 223. 'On the Thames near Streatly, Berks,' P. W. ELEN. A work in which the freshness of nature has been most effectively rendered.

No. 230. 'The Wheeler's Shop,' D. PASMORE. This must have been sketched from a reality; the studious desire of displaying every circumstance of detail has led to the creation of innumerable points which distract the eye.

No. 233. 'The Draught at the Fountain,' E. J. CORBETT. A wayside fountain with two figures; a composition of much grace aided by masterly execution, especially in the trees, stones, and background.

THIRD ROOM.

No. 235. 'The Garden Entrance,' J. D. WINGFIELD. A section of garden scenery with a distant view of a palace. The foreground presents a group of figures in picturesque costume. This is a composition of much sweetness, the most elegant production of its author.

No. 238. 'Portrait of a Lady,' J. G. MIDDLETON. It is that of a young lady who is presented standing, resting against a pillar. In the features there is much sweetness of expression; the head is a careful study.

No. 244. 'Salmon Trap on the Lyn, Devon,' P. W. ELEN. The subject is highly attractive from the picturesque character of the forms and the associations. It has been carefully studied; the colour is fresh and harmonious.

No. 245. 'A Welsh Stream,' T. C. DIBDIN. The dispositions in this picture are picturesque, the subject being well chosen with respect to association and alternation of material—it is harmoniously coloured, and the manner of the execution is decided but generous; this artist exhibits several attractive works.

No. 254. 'Near Llangollen, N. Wales,' W. E. BATES. The subject is extremely well chosen for picturesque combination; it is brought forward with much taste. The following picture, by the same artist, 'Morning near Reigate, Surrey,' is also an agreeable production.

No. 278. 'Repose,' D. W. DEANE. A semi-nude female figure painted and circumscribed in a manner skilful and effective.

No. 286. 'A Fishing Village—Early Morning,' E. C. WILLIAMS. This is a large picture, with every appearance of having been carefully studied from the material represented, that is according to the title, a fishing village, with all the paraphernalia of fisher craft. There are numerous characteristic figures, and the time, that is the early morning, is described with much fine feeling.

Among the water-colour works and chalk-drawings, are many productions of great merit; but want of space compels us to mention only a few of the names of the artists; these are, T. C. DIBDIN, J. S. BRODIE, A. O. DEACON, F. TALPOURD, E. J. NIEMANN, F. W. HULME, J. BOSTOCK, MISS L. GILLIES, &c. &c., and we take leave for another year of the Society, with every good wish for its permanent well-being.

OBITUARY.

MR. JOSEPH BENTLEY LEYLAND.

THE subject of the following memoir was born at Halifax, on the 31st of March, 1811, and died at the same place on the 26th of January, 1851; he was the second son of the late Mr. Robert Leyland, of that place, a naturalist of considerable acquirements, and well known in scientific circles. It was not until he had attained the age of sixteen that the future sculptor began to disclose the true inclination of his genius. About that time, he was seen carelessly to take up a lump of wet clay which had been left by certain workmen, and to model, with his fingers, the care-worn head of a veteran soldier; the sorrowful expression of this head, and the truthfulness of the conception, encouraged him to venture with boldness on the new domain of Art which lay before him.

There was, at that time, a gentleman living in Halifax,—Christopher Rawson, Esq., of Hope Hall,—whose name, coupled with his numerous acts of benevolence, will long be remembered. He possessed a collection of antique marbles, which had been brought from Greece by one of his own family; these the young artist received ready permission to study, and to copy for his improvement. From the servile copying of such sculptures he was led to aim at the production of some work that might possess the merit of originality; this was a greyhound, modelled from nature. Through the advice of his friends, this early work was sent to the exhibition then about to be held in Manchester, where it was favourably noticed by the provincial press. A colossal statue of "Spartacus" followed in the next Manchester Exhibition, and was also commended in warm terms.

That these encouraging notices were not unproductive of increased exertions on the part of their favoured object, was soon manifest, in the creation of other more successful and loftier works. Through the earnest solicitations and generous advice of Mr. Illidge, the well-known portrait-painter, the young sculptor prepared to try his fortune in the metropolis. In the autumn of 1834, Leyland forwarded to London the production on which he hoped to found a metropolitan reputation,—a colossal head of Satan; this was accompanied by other works, and the sculptor prepared to follow them. Arriving there, he took up his residence at the house of an engraver, in the suburbs of the metropolis. Aided by the advantages which London presented in the Elgin marbles of the British Museum and the galleries of the Royal Academy, Leyland rapidly advanced in his studies. About this time he was introduced by his friend Illidge to the late Mr. Stothard, R.A., to whose intimacy and friendship he was indebted for several introductions to the *élite* of the English artists; among these was one to the late Sir Francis Chantrey; his reception by this gentleman was remarkable. Under the valuable instructions of the late Mr. R. B. Haydon, Leyland pursued the study of anatomy, and perfected his natural perception of the grand and beautiful in Art. His great production was a statue of "Kilmeny," an exquisite work, which represents the sinless maiden in Hogg's beautiful poem, the "Queen's Wake," listening to Elfin music in fairy land; it won for the sculptor the commendations of the reviewers. It was purchased by the Literary and Philosophical Society of Halifax, and still adorns the museum of that town.

During his residence in London he modelled an exquisite life-size group of Greyhounds (now in the possession of Mr. Illidge) which if equalled, has certainly not been surpassed by any sculptor of modern times, nor does the writer recollect having seen, either in this country, or in the numerous collections on the continent, any sculpture of the same class so beautifully true to nature.

Returning to his native town for the purpose of fitting up a monument in marble to the memory of Mr. Rawson, he met with two noble blood hounds of the African species, and the finest animal formed the principal study for his "Colossal group of African Bloodhounds." This, on completion, was exhibited at his studio in Queen Street, Oxford Street, with the most gratifying results, and the versatility of his talents was acknowledged by the principal periodicals of the day. While in London he executed one of his finest works, a life-size female figure grasping a cinerary urn, forming the monument of "Mr. John Rawson and Nelly, his Wife;" this is one of the great attractions in Trinity Church, Halifax.

A group of "Two Warriors" was modelled by Leyland and sent to the Manchester Exhibition, where it attracted the notice of the late Lord

Ribblesdale, who became its owner; but, from some mischance, it was broken to pieces on its way from the Exhibition to his lordship's seat in Yorkshire. Well does the writer recollect the grief experienced by that accomplished nobleman for the loss of what he considered a successful effort of unquestioned genius. Space will not admit, or we should be glad to mention, numerous other works by this lamented artist, but we must hasten to a close. Yet we cannot omit noticing his noble colossal figure of an "Anglo-Saxon Chief," now casting in metal at Halifax, and of which we trust his townsmen will show their appreciation by a liberal subscription, for no man has conferred more honour on their town than its highly gifted author. One of his latest works was his fine recumbent statue of the late Dr. Beckwith of York.

We may state that already fine casts in metal have been obtained of the arms, hands, and legs of the "Anglo-Saxon Chief," and the founders are on the point of casting the torso: hope therefore is entertained by the friends of the deceased sculptor that ere long this noble statue will be placed in some public situation, and for ages to come be one of the proudest ornaments of the native town of Joseph Bentley Leyland.

SARPEDON.

FROM THE BAS-RELIEF BY M. S. WATSON.

THE death of this intellectual and accomplished sculptor, about three years since, was a loss which every admirer of the art has just reason to deplore. He was taken away almost before he had reached the prime of manhood, and at a time when his genius had gained for him a reputation that was rapidly spreading far and wide. Few sculptors of our own country possessed a more poetical imagination, or a finer taste; and had his life been spared he would, unquestionably, have left one of the most distinguished names in the annals of Art.

We are assured that our readers will feel as much pleasure in examining one of his most beautiful compositions, by means of the annexed engraving, as we have in making it known to the thousands into whose hands our pages circulate. The subject is "Death and Sleep carrying off the dead body of Sarpedon," taken from the sixteenth book of the Iliad. The hero had gone to the Trojan war to assist Priam against the Greeks, and was slain by Patroclus. Apollo receives directions from Jupiter to have the body suitably attended to and carried to Lycia:—

"O'er all his limbs ambrosial odours shed,
And with celestial rites adorn the dead.
These rites discharged, his sacred corse bequeath
To the soft arms of silent Sleep and Death.
They to his friends the mournful charge shall bear,
His friends a tomb and pyramid shall rear;
What honours mortals after death receive,
Those unavailing honours we may give."

Such a subject as this would have entered the mind of no ordinarily endowed artist; and to treat it in the severe, graceful, and touching manner in which Mr. Watson has represented it, is what we should have looked for only from the genius of a Flaxman. How affectingly eloquent is the figure of Sleep resting on the shoulder of the dead warrior, whose stout and well-formed contour displays, in a wonderful degree, that rigidity of muscle which follows the absence of the living principle, and whose countenance expresses a repose almost akin to sleep. Death holding the serpent in his hand is delineated with great power; there is nothing hideous or unsightly in the personation, nothing indicative of the "last enemy;" his appearance and his action rather resemble those of one engaged in performing a friendly duty, so gently he "does his bidding." The arrangement of the group well accords with the sentiment of the poet's story; the idea of aerial motion—the floating through the air—is most happily conceived. With the exception of some of Flaxman's noble designs, we know not that we have ever seen from an English sculptor any work more elegantly rendered than this: it is much to be regretted that it is only executed in plaster; it is well worthy of the attention of some of our bronze manufacturers.



SARPEDON.

FROM THE BAS RELIEF BY M. S. WATSON.

Engraved by W. Ruffe.

Drawn by J. R. R. R.

LONDON, PUBLISHED FOR THE PROPRIETORS.

THE GREAT MASTERS OF ART.

No. VI.—ALBERT DURER.



Albert Dürer

THE stability of the German character, its indisposition to travel far out of the old and beaten



tracks, its averseness to innovation in every shape and form, are evident in all things appertaining to

the country; and in no one matter more so than in what belongs to the world of Art. Allowing for the progress of civilisation, a greater refinement in taste, and a more extended knowledge of the end and object of Art, the German artist of our own time differs little from him who lived three centuries ago. We see in each the same peculiarity which distinguishes their works from those of all foreign contemporaries; a severity and hardness, if the latter term may be allowed, of treatment nowhere else to be met with; a whimsical and fantastic feeling, totally different from the classic of the Italian school, the brilliant colouring and masterly composition of the Flemish and Dutch schools, the vivacity of the French—and the purity of the English. It would be idle to deny to them a vigour of conception and power of technical execution equal, in all respects, to the productions of any age or country; but the romantic and ideal too frequently stand in place of realities, and the mysticisms of thought and expression offer an effectual barrier to their perfect independence of the trammels under which they are born and educated.

There cannot be a question as to the vast influence which the works of Albert Dürer have had in perpetuating the character of the German school, both of painters and engravers; among whom he is still regarded as their great founder, and followed with all due veneration. Tracing their origin, from about the tenth century, to the Byzantines who imparted to the Germans much of their technical skill, we find towards the close of the fourteenth century the school of Cologne rising into reputation. The two Van Eycks and Hemling advanced it still higher in the next century; and Schoen of Colmar, and Hans Holbein the elder, of Augsburg, sustained the arts of Germany in their respective cities; but it displayed its full powers in the early part of the fifteenth century, chiefly at Nuremberg, where Michael Wohlgemuth,

the master of Dürer, practised painting with a success which was eclipsed by his pupil alone.

Albert Dürer was born at Nuremberg on the 20th of May, 1441; his father was a goldsmith in that city, and is said to have possessed more than ordinary skill in his profession, and also to have been an excellent engraver. During his early years the elder Dürer had worked in the Low Countries, where he acquired the delicate and truthful style of ornamentation for which the goldsmiths of Bruges had become renowned: but, in 1445, he quitted Flanders and made his way into Germany, establishing himself at Nuremberg, where, in his twenty-eighth year, he married a young female of that city, named Barbara Hellerin, who was the mother of Albert. The latter received that sound education which the opulent citizens of the free towns of Germany were accustomed to afford their children; and in all branches of instruction that were open to him he made great progress, especially in the practice of his father's profession, for which he was intended. There is no doubt that he soon commenced to assist his father in the work of metal chasing, but the *durin*, or graving tool, had his decided preference. Several writers, and among them K. Van Mander, assert that he was taught engraving by Schoen of Colmar; but this cannot be correct, as Schoen died in 1486, when Dürer was only in his fifteenth year. Moreover, in the autobiography from his own pen, which Sandrart preserved, he makes no allusion to this circumstance, but writes thus:—"After having learnt to make pretty objects of jewellery, I find my inclination tends more to painting than to the work of a goldsmith. I have mentioned this to my father who is grieved at it, for he laments the loss of time expended in the acquisition of an art which I have no desire to follow. However, he acceded to my request; and, in the year 1486 (the year it will be seen as stated above when Schoen died), on St. Andrew's day, my father sent me, on probation, to Michael Wohlgemuth for three years." Wohlgemuth was a man of quiet and retired habits, working in an humble atelier, caring little for the glory his art conferred on him as an individual, a constant reader of his Bible, studying nature, and working at his profession as if to fulfil a moral obligation: such was the master to whom Albert Dürer served his apprenticeship; and there is no doubt of the pupil having imbibed some portion of the mental character of his preceptor with the Art-lessons he learned.

His apprenticeship being terminated, Dürer quitted his master and travelled through Germany, Holland, and Italy. On his journey, we are told that he painted portraits and other pictures, which were highly admired. Improved by experience and with increased reputation, he returned home in 1494, and soon after executed his masterpiece, a drawing of Orpheus. The term "masterpiece" is not used here to denote the most celebrated work of the artist, but to designate a picture executed under the following circumstances:—It was the custom of the period when Dürer lived, for a painter, in order to be received and acknowledged as a master, to execute a piece to be submitted for the approval of his teacher and the other



accredited disciples of art. If the work obtained their approbation, he received a kind of diploma, entitling him to all the honours and privileges of a



master. This report of Dürer's artistic progress during his first travels abroad differs considerably from that afforded by the author of the *Histoire des*



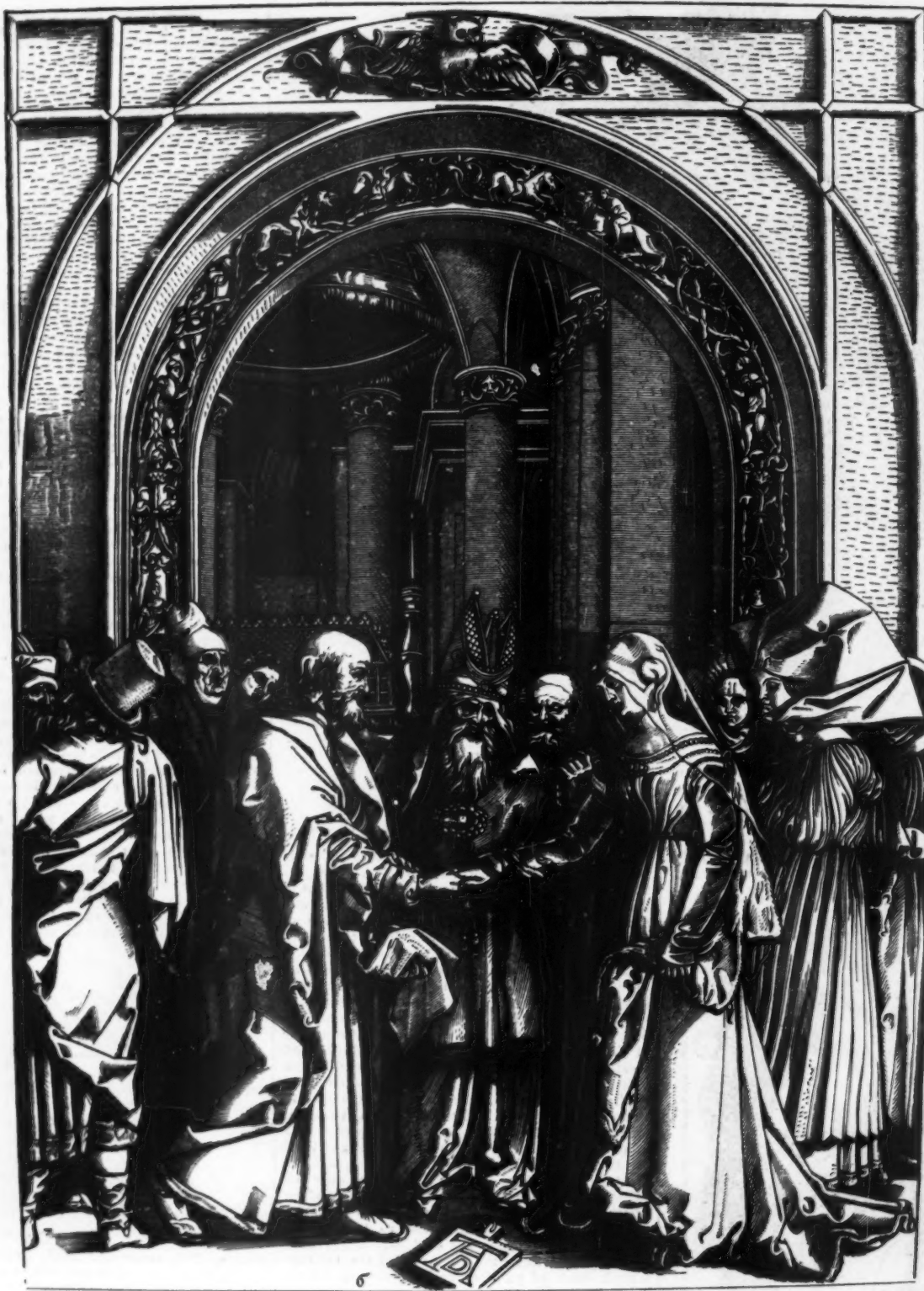
Peintres, M. Charles Blanc, who says—"We know very little concerning this journey made at the age of nineteen years, and which should have had an important influence on his mind. One

matter, however, on his return affected very decidedly his future, and that was his marriage. 'I went out,' writes the artist himself, 'after Easter in 1490, and I returned after the Pentecost in 1494, when I found that Hans Frey had agreed with my father to give me his daughter Agnes for a wife, with a portion of two hundred florins.' To please his father the offer was accepted, but as

we shall hereafter find occasion to remark, it turned out a most unhappy union. If the portrait which Albert Durer made, and which is still in existence, offers a correct resemblance of his wife, she possessed extraordinary personal attractions, but her beauty had an expression of disquietude and severity. Her young husband looked upon her with a sort of fatal presentiment, regarding

her as one of those unlucky personages whom the pythoness of old surrounded with the most brilliant appearance; but he submitted to his fate.

It is at all times difficult to reconcile conflicting authorities with regard to dates, especially after the lapse of some two or three centuries, and where the history of facts is at the best exceedingly obscure. Thus we find M. Blanc stating in



THE MARRIAGE OF JOSEPH AND MARY.

one place that the most ancient picture by Durer is a portrait of himself now in the gallery of Florence, and painted in 1498; and in another place he speaks of a portrait of the elder Durer, painted by the son in 1490, also in the same gallery. The periods of his visiting foreign countries are likewise established with as little certainty, yet there seems to be no doubt of his having again visited Italy at the commencement of

the sixteenth century, where he painted some of his best pictures, such as the "Martyrdom of St. Bartholomew," for the church of St. Mark, and "Adam and Eve," for the German church, both in Venice. In Bologna he met with Raffaele, who had heard a favourable report of his great German contemporary, and received him with all the respect due to his genius. In token of friendship the two artists exchanged portraits with each

other, and Durer returned home in 1507, with the reputation of being the first painter of his country. Vasari remarks, that "if this diligent, industrious, and *univereal* man had been a native of Tuscany, and if he could have studied as we have done in Rome, he would certainly have been the best painter in our country, as he was the most celebrated that Germany ever had."

But we must, for the present, forego our slight

biographical sketch, and pass on to notice the engravings here introduced from his works. Several writers upon wood-engraving have expressed strong doubts whether Albert Durer ever exercised this art; considering that he only put the drawings of his designs on the blocks, leaving them to be executed by other hands. With respect to his engraving on copper, no such doubt exists, and we

will assume now he worked on wood also, leaving our arguments for and against the supposition to a future opportunity. The first subject on the commencing page of this article, is from one of the very many small woodcuts which he designed; the subject is not very clearly expressed, and, indeed, not a few of his designs would require an interpreter to explain their meaning. On the same

page there follow his various monograms, and a fac-simile of his seal. The large cut on the opposite page is one of his series of twenty woodcuts, illustrating the "Life of the Virgin," the scene here represented being THE MARRIAGE OF JOSEPH AND MARY. The combination of delicacy and power in this composition is most remarkable, and considering the comparative infancy of the art at that



MELANCHOLY.

period, the effect produced is most extraordinary; the admirable arrangement of light and shade is worthy of that great master of *chiar'oscuro*, Rembrandt. The subject on this page, entitled MELANCHOLY, was engraved on copper, and is regarded by connoisseurs among the finest of his works, but it is quite impossible to analyse it with any certainty of arriving at the truth of its meaning; critics have been greatly puzzled to give it anything like a reasonable translation. That which seems the most appropriate version of the story is to suppose

it indicative of the tendency of abstruse sciences, when too closely followed up, to induce fits of melancholy, or, as Solomon says, "Too much study is a weariness to the flesh." The figure is that of a female wearing a chaplet of leaves, and having wings,—the latter may be typical of the rapidity of thought; her right arm rests on a book, and the hand holds a pair of compasses; scattered around are scientific instruments and mechanical tools, a crucible, hammer, carpenter's plane and saw, nails, pincers, &c., and above her are a pair of

scales, an hour-glass, and a sort of calendar; a dog rests at her feet, probably to signify vigilance, and above this is a large irregularly-formed cubical block, behind which a ladder rests against the house. The time is night, indicated by the bat, which refers to the hours the studious man devotes to his labours, when others are asleep. There is one portion of the composition that seems to have nothing in common, so far as we can see, with this explanation of the design, and that is the winged child sitting on the grindstone; but, indeed, the

whole work is so fantastic, that as we before remarked, all interpretation must be purely speculative. Some writers upon Durer's works have supposed this print to be a satire on his ill-tempered wife, whose irritating conduct was a source of constant annoyance and vexation to him, and, at

length, it has been affirmed, brought him to an untimely end.

But the woodcut, well known among collectors by the title of *DEATH'S COAT OF ARMS*, is, perhaps, still more singular than that we have just noticed; and certainly on none of Durer's works has critical

ingenuity been more industriously and acutely exercised to comprehend this pictorial allegory. It seems to be one of those fanciful "moralities," not uncommon to artists of the early German School, the result of some peculiar thought which can be explained by no critical conjectures. The



THE COAT OF ARMS WITH THE DEATH'S HEAD.

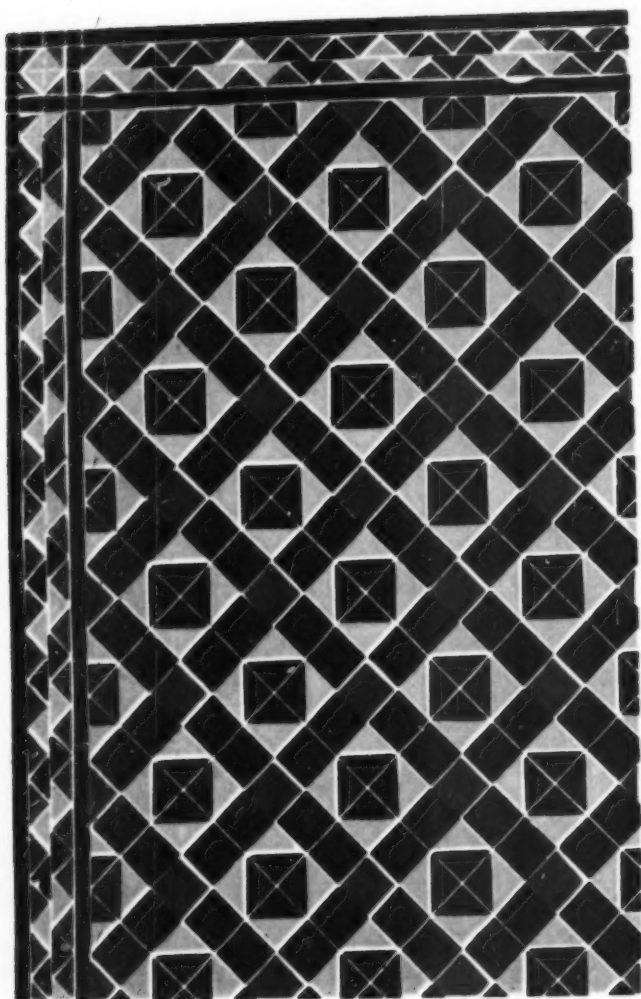
design represents a savage, or satyr stepping forward and embracing a lady habited in the rich and fashionable costume of Durer's period: both the figures serve as supporters to a shield, whereon a skull is emblazoned. The treatment of the mantling which surrounds this shield is singularly

happy, and the engraving, as a whole, is considered one of the artist's finest productions. The most reasonable interpretation given to the subject is, that it is emblematical of human life, or a moralisation upon mortality, according with the sentiments of the Germans of the middle ages. Durer

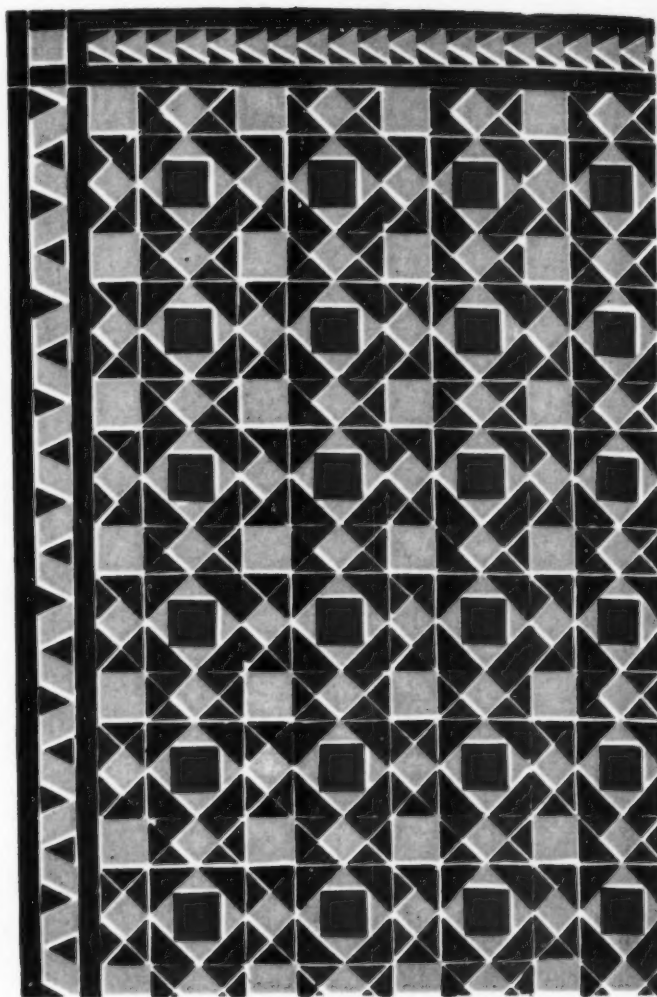
himself left no record of his intentions respecting it; it has, consequently, come down to us, with some others equally celebrated, as a legacy to the curious inquirer.*

* To be continued.

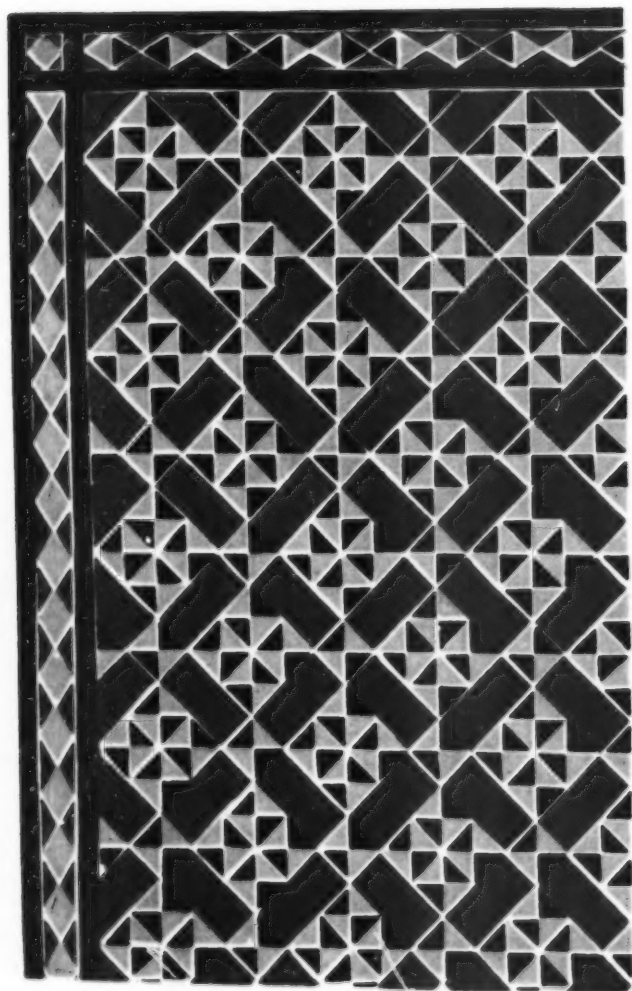




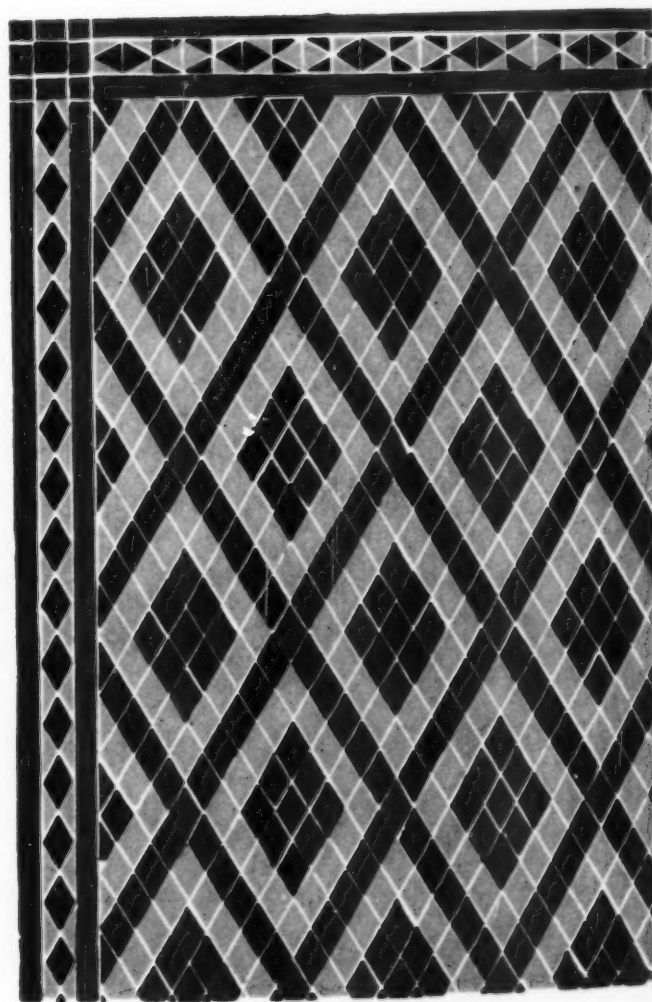
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ON ENCAUSTIC TILES.

THE Introduction of a series of designs in the *Art-Journal*, showing the present condition of the manufacture of tiles in this country, as exemplified in the very beautiful productions of the firm of Minton & Co., Stoke-upon-Trent, to whom every praise is due for the liberal spirit with which they have sought to restore to us a charming system of decoration, appear to afford an appropriate opportunity for instituting an examination into the history of this very ancient and interesting manufacture. Upon examining the productions of Mr. Minton, it will, we believe, be found that as specimens of pottery they will prove far superior to any of the mediæval or ancient tiles; and certainly, in point of ornamentation, the examples before us mark a most decided improvement in the manufacture of encaustic tiles.

The history of paving is itself so connected with the progressive advance of man in the scale of civilisation, that it merits some brief notice, as introductory to the especial subject of this essay.

When first men congregated in cities, we can well understand that they may have been satisfied with a merely beaten pathway; but, as the wants of the community gave rise to the practices of trade, it appears, of necessity, they must have been compelled to pave the road-ways of their towns. It is stated, and the authority is good, that the inhabitants of Carthage were the first to pave their city. The Carthaginians were essentially a trading people, commerce was their support, and the advantages of paved streets were great to them. Strabo, indeed, says that Semiramis paved the highways, and the appointment of the tetrarchs to keep in repair and cleanse the streets of Thebes, proves that the Assyrians and the Egyptians had, at a very early period, adopted the luxury of paving, which was unknown in Rome during the period of her kings. Whether the streets of the Athenians were laid with stone, or not, is uncertain; we learn, however, that Epaminondas was appointed an inspector of roads. The description of the building of Solomon's temple, has been referred to, as giving a description of paving. The passage in the twelfth verse of the seventh chapter of the First Book of Kings, is as follows:—"And the great court round about was with three rows of hewed stones, and a row of cedar beams, both for the inner court of the house of the Lord, and for the porch of the house." There is considerable obscurity in this description, and it is difficult to determine whether the hewed stones were employed for paving the courts, or, as columns, upon which the cedar beams rested.

In the description of the palace of Ahasuerus, we have a very explicit statement of an expensive pavement, then employed for internal decoration—"in the court of the garden of the king's palace, where were white, green, and blue hangings, fastened with cords of fine linen and purple, to silver rings, and pillars of marble; the beds were of gold and silver, upon a pavement of red, and blue, and white, and black marble." We may infer from this, that although the highways were frequently left unpaved in the ancient cities, the courts of the palaces were laid with marbles and tiles. Pliny informs us that Byases of Naxos introduced tiles of marble 620 years before the birth of Christ.

Even the streets of London were not paved at the end of the eleventh century—at that period they are stated to have consisted of soft earth, and Holborn was paved by the royal command, in the year 1417. In the order for this paving, it is stated that "the highway named Holbourn, in London, is so deep and miry, that many perils and hazards were thereby occasioned, as well to the king's carriages passing that way, as to those of his subjects." Two vessels, each of twenty tons burthen, were employed at the king's expense, in bringing stones for paving and mending the same. This fact shows how a people, considerably advanced in civilisation, may neglect matters which are of the utmost importance to them, as matters of economy and comfort. Yet, at the same time as we find this utter want of attention to the great requirements of a city, we see the inhabitants expending much wealth

upon the interior decoration of their buildings. Muller gives an account of the decorative hall pavements of the Greeks, and Father Secchi tells us that in the days of Alexander of Macedon, the luxury of pavements, formed of coloured marbles, prevailed through Greece, and that the ornamentation of the ground frequently excelled that of the walls and ceilings. These works appear, however, to have been Mosaic, or tessellated pavements, and to have been formed of numerous small pieces of naturally coloured stones.

The best idea of this work will be obtained from an examination of the very beautiful tessellated pavements which have been found in Cirencester—the site of ancient Corinium, and at Woodchester, Gloucestershire. Professor Buckman has lately published a treatise on these, and given some very accurate drawings of those choice relics of this Art among the Romans. As a work illustrating a very remarkable feature of Roman Art and manufacture, Professor Buckman's book should be found on the shelves of every library which pretends to contain books of reference.

Although the beautiful pavements which have been discovered at Cirencester are of the tessellated variety, we are disposed to include a succinct notice of one of those described by Professor Buckman, as it shows the extent to which the decoration of floors was carried by the Roman settlers in this country. We cannot more satisfactorily introduce the subject, than by quoting from this work the remarks by Mr. Westmacott: "Interesting as these pavements are, as a monument of past time, they have a further claim upon our attention for the qualities of Art exhibited in them, in which respect they are superior, so far as my recollection serves me, to any that have been brought to light in this country. The execution, owing to the nature of the materials, and the mode of workmanship adopted in putting them together, is somewhat coarse, and the details and drawings rather rude; but passing over these mechanical and technical defects, there is a style of design in them which associates them, in my humble opinion, with the happiest examples of the best period of Art. There is grandeur of form, dignity of character, and great breadth of treatment, which strongly reminds me of the finest Greek schools. I do not mean to say that of Phidias, but of subsequent masters, even of Lysippus. This appears in all the three female heads of Flora, Ceres, and Pomona. The smallest figure of Actæon attacked by his dogs, abounds also in these characteristics of fine Greek examples. The proportions are good, the actions full of energy, and the composition of the figure is almost a close copy of statues and relics to be found in our own collection of Greek sculpture in the British Museum. Were I a painter, I would venture to enlarge upon another point of comparative excellence in these mosaics, and that is, the quality, and breadth, and distribution of colour, so far as the masses are concerned. The fine feeling of the picturesque confined within the limits of grand simplicity, is shown in the relief and contrast afforded by the head dresses of rich green foliage, corn, flowers, and fruit. As a whole, these interesting specimens satisfy me, as an artist, beyond the shadow of doubt, that such works were produced after examples of the very highest reach of Art."

Pliny informs us that in the construction of these works the Romans selected from all parts of the country the natural rocks, and that where these did not supply to the artist the required colours, that they subjected these stones to the action of fire, or that they prepared terra cotta tesserae and introduced these to the production of the best effects. Professor Buckman has proved the truth of this in the pavements of the ancient Corinium; and the results of his examination of the tesserae, in which he has been assisted by Dr. Voelcker's chemical skill, show that the various colours in them result from the following stones and artificial preparations. Chalk was used for the whites; the great oolite for the cream colours; the same burnt in a smoky fire form the greys; the Wiltshire pebbles were selected for the yellows; the old red sandstone for the chocolate browns, and the limestone bands of the lower liassic formations for the slate colours and blacks. Some of the varieties of red and the

deep blacks are artificial formations, having the ordinary character of the terra cotta, formed from the clays of the vicinity, and a transparent ruby used for the richest colour of some of the flowers was a glass coloured by oxide of copper. These tessellated pavements are also exceedingly interesting, from the cautious arrangements which it is evident were taken in their construction; and from the information which they give us of the manufacture of the bricks and tiles which are used in their support. This arrangement is thus described by Professor Buckman:—

"The pile are made of various materials, most of them bricks of eight inches square, surmounted by a larger brick twelve inches square, forming a cap. Some of the pile were constructed of rough hewn blocks of stone, others of part stone, and the rest of bricks of the required height. Upon each of the little columns so formed, rested flanged tiles with the flange placed downwards, thus forming a continuous floor of tiles, upon which the concrete, composed of a mixture of pounded bricks and lime, was evenly laid, about six inches thick, and this done, the whole preparations were complete for the designs of the artists in mosaics."

The designs found upon some of the tiles discovered, afford us an insight into the progress of their manufacture.

"The outer row of pile were composed of hollow flue tiles, placed on end. In some of them was placed a mass of mortar to keep them steady, by increasing their weight; these measured sixteen and a half inches high, six and a half inches wide, and five inches deep, and had sometimes one, but more frequently two, square holes cut on either of their thinner sides, and were ornamented on their flat sides with various lines, some waved and some straight, scarcely two being alike; these, from their variety, and the sharp commencement of many of them, appear to have been made, in the more complicated examples, with an instrument for that purpose, perhaps of a comb-like form; whilst many of the waved lines were made with the fingers, but all of them as the will and fancy of the workman dictated."

Although at a very early period tiles were made of baked, and of sun-dried earth, yet we learn from Pliny that the ancients sometimes employed the laminated stones. "On the further side of the Alps," he says, "there be found stones exceeding soft; and in the province of Belgica or Picardie, they have a certain white stone, which they split through with a saw, as they do timber, yea, and with much more facility, wherewith they make plates that serve to cover their houses in manner of slates or tiles, both on the sides and also in gutter and ridge; yea, and if they list, to make fine works upon rouses that may shine like unto peacock's feathers, which they call *Pavonacea*."

This stone would appear to be of a similar character to the Bath oolite, and from the latter portion of this passage we may infer that the surface was often ornamented either by painting, engraving, or inlaying; of each of these varieties we have examples in the specimens of Roman tiles preserved.

In this brief outline of the history and progress of paving with tiles, we cannot omit referring to Pliny's description of the Roman bricks and tiles, quoted in an article on "Artificial Stone," (*Art-Journal*, vol. xi., page 54); and from the same authority we learn, that a glazing was employed, into the composition of which metallic oxides entered as the colouring agents. He tells us—"The most famous workman of this kind was one Sosus, of Pergamus, who wrought that rich pavement in the common hall which they call *Asaroton* (con, garnished with bricks or small tiles, annealed with sundry colours."

Although we find tessellated pavements, in every part of the world to which the Roman arms extended, employed as the favourite mode of decoration in the public buildings, and in the residences of the great, we have continued indications of the endeavour to substitute the less expensive flooring of tiles for these elaborate works. The extended use of tiles appears to have been associated with the progress of orientalism across Europe. When we examine the line pursued by the Saracenic invaders, we shall find as constantly remains of floorings, and

even of wall decoration, in which tiles alone have been employed. In Spain, particularly, we find the "azulejos" or painted tile marking every spot which was occupied by the Moors, and it is very rare to discover the remains of any Mosiac work. In the Moorish Palace of the Alhambra there is indeed one, and only one instance of a Mosiac pavement. The Alhambraic decoration consists of square tiles, the surface has been stamped with very intricate patterns, and these filled in with the composition of the required colour. Mr. Owen Jones, in his work on the Alhambra, has given numerous examples of the Moorish and Oriental tiles, which have been most admirably imitated by Mr. Minton, specimens of which are now in the Exhibition.

The remarks of Mr. Oldham, on the Irish pavement tiles, apply with full force to all others. "We shall not stop at present," he says, "to enquire into the origin of this mode of pavement; probably an imitation of the much more costly and elaborate mosaics; or possibly, the result of successive improvements, from the first rude piece of baked clay, impressed with some uncouth figure, by the hand of the maker, subsequently improved by the use of a more carefully constructed mould, and then the impressed pattern, at first filled with some substance of a different colour, till at last we find the true encaustic tile, in which the coloured substance forming the pattern has been applied in the soft state, to the clay of the tile, and both then burnt together. For such an enquiry, it would be necessary to trace the history of pavements in general, to point out the successive alterations which the advance of civilisation or circumstances of each district, the abundance of one material in this country, and its absence or comparative scarcity in that; to follow the progress of luxury, and mark the effects mutually produced by and on domestic architecture, and still more than all, the changes consequent on the altered forms and ceremonies of religious worship."

Among pavement tiles we find four varieties: encaustic or indented, inlaid with clay; Moorish indented, and inlaid with enamels; such as have the pattern in relief; and plain tiles of geometrical forms, similar to mosaics, but larger. In the hollow tiles found at Cirencester we have examples of the rude patterns formed on the clay by the fingers of the brick-maker; or, as an improvement by a toothed piece of wood or metal. The impressed tiles appear to have been rarely employed for pavements, since it is obvious, owing to the unevenness of the surface, they would be liable to wear away, be a receptacle for dirt, and also be unpleasant to walk upon. They were in all probability more frequently employed for the decoration of walls; the true encaustic tile being more generally adopted for pavements. Of course the character of the body of these tiles varies much with the geological character of the district in which they have been manufactured. Sometimes the body is of red clay, and sometimes of white or cream colour, but in all examples we shall find upon examination that the surface ornaments are of a different material. In future articles it is our intention to enter fully into the manufacture of encaustic tiles both in this country and on the continent; and, we hope, aided by the very beautiful illustrations of the works of Mr. Minton which we are enabled to place before our readers, to completely elucidate the process of their formation, and to show at the same time the extent to which the designs of the ancient and mediæval artists have been followed, and the great improvements which have been made.

The present very imperfect sketch of the history of this kind of pavement is intended merely to show the early period at which tiles were employed, how the work of the brick-maker or the potter was employed where natural stone could not be obtained, and to indicate the progress of that ornamentation, which, in the hands of Mr. Minton, has been brought to such perfection in the encaustic tile.

[One of a series of prints, to illustrate more clearly the manufacture, accompanies this article: it will be followed by others, so that the reader may have some idea of the beauty, interest, and utility of these works—upon which we shall dilate at greater length in a subsequent paper.]

ENAMEL PAINTING.

THE Art of Enamel painting is so imperfectly understood by the general public, that it may be said to be almost unknown. Pictures in Enamel of any importance as works of Art have been very rarely produced until within the last 80 or 90 years; for, although Petitôt in the reign of Louis XIV. drew with exquisite neatness, he seldom produced Enamels which aimed at more than a microscopic finish, and accurate drawing of the human head. His works generally measure from about an inch and a half to two inches in diameter, and are usually either circular or oval. It was reserved for modern times to try a bolder flight, and the result has been that Enamel paintings are now produced with every possible excellence in Art. The rich depth of Rembrandt and Reynolds, can be perfectly rendered, together with all their peculiarities of handling and texture; and the delicacy of the most beautiful miniature on ivory, may be successfully competed with. As regards size, Enamels are now painted measuring as much as 16 inches by 18; and 15 inches by 20. The kind of Enamel used for pictorial purposes, is called "Venetian white hard Enamel;" it is composed of Silica, Borax, and Oxide of Tin. The following is a brief description of procedure in the Art of Enamelling:—

To make a plate for the Artist to paint upon, a piece of gold or copper being chosen of the requisite dimensions, and varying from about an eighteenth to a sixteenth of an inch in thickness, is covered with pulverised Enamel, and passed through the fire, until it becomes of a bright white heat; another coat of Enamel is then added, and the plate again fired; afterwards a thin layer of a substance called flux is laid upon the surface of the Enamel, and the plate undergoes the action of heat for the third time. It is now ready for the painter to commence his picture upon. Flux partakes of the nature of glass and Enamel; it is semitransparent, and liquefies more easily in the furnace than Enamel. When flux is spread over a plate, it imparts to it a brilliant surface, and renders it capable of receiving the colours: every colour during its manufacture is mixed with a small quantity of flux; thus when the picture is fired, the flux of the plate unites with the flux of the colour, and the colouring pigment is perfectly excluded from the air, by being surrounded with a dense vitrified mass. From this will be understood the indelible (and we might almost say eternal) nature of Enamel. Specimens of this art are now in existence which have not changed their hues during the lapse of 3000 years.*

The colours are prepared from metallic oxides. Many metals are perfectly useless to the Enameller, on account of the high degree of heat to which enamel paintings are subjected: and his scale of colour is consequently limited. Modern science has however done much to supply this deficiency. The colours are mixed with spike oil of lavender and spirits of turpentine; and these are chosen in preference to linseed oil or megilp, because the former volatilise rapidly under the effect of heat, while the latter, from their unctuous nature, would cause the enamel to blister. Camels-hair or sable brushes are used by the artist, and the plate undergoes the process of firing after each layer of colour is spread over the whole surface. This process corresponds to the drying of the pigments in oil or water-colour painting before the artist ventures to re-touch his work. Sometimes a highly-finished enamel requires 15 or 20 firings. Great care must be taken to paint without errors of any kind, as the colours cannot be painted out or taken off (as in water or oil) after they have once been vitrified, without incurring excessive trouble and loss of time. If the unfortunate artist miscalculates the effect of the fire on his pigments, his only alternative is to grind out the tainted spot with pounded flint and an agate muller; and so hard is the surface that a square inch will probably take him a whole day to accomplish.

* In the British Museum, among the Egyptian antiquities, are many small idols, necklaces, &c., of this material. The tints of these articles are precisely similar to the colours now produced by the Enameller.

The most valuable service Enamel painting can render to society, is to perpetuate the portraits of celebrated men, and the best works of the great masters of all times and countries. If we possessed a faithful transcript of the famous Venus by Apelles, the question whether the Greeks really were as advanced in painting as they undoubtedly were in sculpture, might be for ever set at rest. Titian, and our own Etty might be compared with the efforts of that painter whose unfinished work no artist could be found bold enough to touch. Let us imagine the value of the portrait of Homer, fresh as when it first issued from the mouth of the furnace, or the original lustre (faithfully present to us on account of the lasting properties of Enamelling) of those works of the old masters, which, after three or four centuries of varnishing and picture-mongery, are still held up to the students of striving Europe as models of excellence. W. B. ESKAY.

ART IN THE PROVINCES.

CANTERBURY.—A stained glass window, to the memory of the late Archbishop of Canterbury, has just been placed in the cathedral of that city; a subscription having been raised for the purpose by several of his Grace's friends. It is of Norman character, with circular head, about eighteen feet in height by eight feet in width. The medallions, for subjects forming the central portion of the work, are alternately squares and lozenges on the deep blue ground in use in the thirteenth century; these are encircled by scrolls of the early English style of foliage, on a ruby ground, forming a wreath round each medallion. Round the whole window runs a border, about ten inches in width, composed of arabesque foliage on a ruby ground, encircling a number of stars, on a blue ground.

BELFAST.—The annual meeting of the friends and supporters of the Belfast School of Design, took place on the 18th of March. This establishment owes much of the success which it has attained, to the ability and exertions of Mr. Nursey, the head master, and to the liberality of Lord Dufferin, a munificent contributor to its treasury, and the founder of a lucrative scholarship. Mr. R. B. Houston has also established another scholarship, and the Committee a third; so that, with the prizes awarded, there is every inducement for the pupils to put forward their best efforts. That they did so during the past year of study was sufficiently manifested by the large number of really excellent designs they have executed; several of which have been forwarded to us for the purpose of engraving in our "Illustrated Catalogue of the Great Exhibition." Many of the best drawings were absent on the day when the meeting was held, fifty having been sent to Marlborough House, where the productions of the various schools in the United Kingdom have recently been open to the public, and thirty having been forwarded to the Crystal Palace. A large portion of these designs have reference to the staple manufacture of Belfast, linens, damasks, &c.

DUBLIN.—The president and council of the Royal Dublin Society were, on the 10th of February, called upon to distribute the annual prizes for drawing and modelling, to the students of the Government School of Design. It was the first meeting for such a purpose since the old established schools of this society have become merged into those of the School of Design; an incorporation, which the works exhibited for a fortnight at Christmas last, prove to have been highly beneficial to both establishments. We gather from the address, delivered on that occasion by Mr. M'Manus, the principal of the school, that the number of pupils on its books since its opening, in October 1849, has been 835; of these the average daily attendance is 355, the proportion of males to females being about two to one. The amount of fees contributed by the pupils to the support of the school, is 200*l*. The works of Art contributed to the recent exhibition, showed 85 original subjects, models, paintings, drawings, and designs, of landscapes, architecture, flowers, and ornaments; 82 drawings from the round, and 91 copies, all of them productions that would do credit to any school. The advantages possessed by the students are such as rarely fall to the lot of any youths similarly circumstanced; they have free access to the museum of the Royal Society, a valuable library, besides a lending library of 300 volumes, and a botanic garden; regular lectures are delivered by the society's professors, on botany, anatomy, chemistry, natural history, and natural philosophy; with all these means at command, aided by the indefatigable

exertions of Mr. M'Manus and his coadjutors, we should indeed be surprised if the progress of the pupils did not keep pace with their opportunities of acquiring knowledge. A large number of their drawings have, we understand, been forwarded to the Great Exhibition.

MANCHESTER ROYAL INSTITUTION.—At a recent meeting of the members of this association, it was decided that the ensuing Exhibition should not be held until after the close of the Great Exhibition in London. Mr. J. A. A. Hammerley, principal of the Manchester School of Design, having presented to the Institution a painting of Mountains and Clouds, a scene from the top of Loughrigg, had been elected the first associate. Upwards of 200,000 persons had visited the rooms of the Society for the purpose of inspecting the Peel statuettes.

"THE FRIEND OF THE CLERGY."

THE charitable institution to which this title has been given, comes before the public with stronger claims than usual, for sympathy and support. The curates of our various parishes—who are born-educated—and placed in society as gentlemen, have frequently stipends for the labour they perform in their Master's vineyard, that would be condemned as remuneration by every hard-handed artisan who has mastered his business; and upon this the curate has to live—to exist—in the midst of all the temptations to luxury which society holds forth, and the far less conquerable desire to spend his pittance in the relief of that misery—which, if he attempt to alleviate, he either involves, or starves himself.

The income derived from his ministry, renders it impossible for the curate to provide for the future; and, with not many exceptions, where the means even of the vicar are inadequate to secure a provision for those he may leave behind, the "Parson's Widow" is obliged to quit the home in which her duties and affections centered for a great portion of her life—to enter a world which had forgotten her, and, often, to fight a battle with necessity and neglect. The clergyman's daughter, whose presence has hitherto been cherished as God's best gift, by an affectionate parent; when he is removed, finds herself obliged to earn her crust as best she can, away from the loving duties which formed her happiness:—disease and age come upon such amid the strife, and they are stricken into misery—unpairing—hopeless misery—unless aided by some such fund as that for which we plead.

No claim is stronger or less incontestible, than that of a faithful minister, upon his flock: moreover, the time has arrived, when he must fight bravely and uncompromisingly in defence of the principles he has learned and taught; he should be able to do this without any harassing fear of the future—to feel that if he falls in the Good Cause—a provision will be made for those he leaves on earth, by those whom he has counselled and comforted: or if stricken himself, what happiness it will be to him to know that the good seed sown by his faithful hand, will spring up and yield him its willing meed of gratitude and sustenance. The cases of want and distress which have come before us—want and distress to the orphaned children of our clergy, are fearfully numerous, and we call upon those who have "freely received," to give freely—in memory of benefits bestowed—to those connected with our faithful ministers who are left to us to provide for.

We quote a passage from the report:

"Few persons are aware of the numbers of persons, who have been left, almost, if not altogether, penniless, by the sudden or premature death of a clergyman. Scenes of struggle and deprivation must indeed be strange to those who have been accustomed to the quiet and useful life which it is the happiness of the clergyman's wife and daughters to lead. To find themselves suddenly cast down from the position they so lately held,—driven into the world to seek a livelihood,—forced to associate with those who are much their inferiors—shut out, too often, from the society to which by their birthright and education they are entitled;—who can tell the harrowing anxieties they must endure, aggravated as they are by a remembrance of their former happiness!"

This charitable institution is not yet in its prime: it has, however, many liberal, and some munificent, supporters, and it is scarcely possible for any one to read the list, now in circulation, of the candidates for participation in its benefits, without desiring to be of those by whom it is assisted. This list contains the names, and explains the positions, of thirty-one ladies, each of whom was, no doubt, born and reared in comfort, and had lived in comparative ease and independence; each of whom must have been largely useful; and to each of whom, it is equally certain, society owes a debt, which it is comparatively easy to repay—at least, in part. We earnestly hope this true charity, one of the latest of the many which honour and bless our country, will be as largely aided as it deserves.

A. M. H.

ART IN CONTINENTAL STATES.

PARIS.—The death of M. Drolling has made a deep impression on his numerous friends here. The family of Drolling was originally Alsatian; he himself was born in Paris in 1786. His most celebrated works were "Orpheus and Eurydice," which has been engraved by Granier; and the "Death of Abel," in the Sommariva Collection. He suffered long from disease of the heart, which, aggravated by his labours in the church of St. Sulpice, caused his death.

Monsieur Chenevard's Cartoons for the Pantheon.—Thirty thousand francs have been appropriated by the government to the decoration of the walls of the Pantheon, by M. Chenevard, who has been occupied three years on the cartoons of which they are to be composed. These paintings, instead of being frescoes, are to be executed on canvas, and attached to the walls on the principle on which the works of Le Brun are fastened to the walls of the great gallery of Versailles. The Commission des Monuments Historiques have objected to some of Monsieur Chenevard's designs, on the ground that they are too Pantheistical. Monsieur Chenevard was, in early life, a mere decorative painter, and is said to have made a great stride in his art in these compositions.

BERLIN.—A resuscitation of the antique Majolica ware is about to occur at the Royal Porcelain Manufactory at Berlin; it is proposed to reproduce these works with pure and sensible ornament and artistic feeling, at a cheap rate for the general improvement of taste. Their re-production will be under the superintendence of Cornelius; we announced this some time ago.

The monument of the Great Frederick will be solemnly inaugurated on the 31st of May, the day on which he (in the year 1740) ascended the throne. We were afforded, by the courtesy of Professor Rauch, an opportunity of seeing this great work in his studio; it was then all but in a fit state to be removed to its permanent site.

In the atelier of W. Wolff, a monument to the memory of the late Director Schadow is in progress.

Photography makes in Berlin but little progress; there are, perhaps, not more than one or two of the professors of this Art whose productions have that uniformity of appearance which precludes the idea of their having been retouched. To a work so delicate and so small as a photographic portrait, that evidence of retouching is destructive, which, upon larger works of another genre, may not only be imperceptible but advantageous.

Professor Begas has been commissioned by the king to paint the portrait of the music-director, Meyerbeer, to be placed in the gallery of portraits of living celebrities. From what we have seen of the works of Professor Begas, in his own studio, we doubt not that this portrait will be well worthy of its distinguished destination.

BRUSSELS.—The *Moniteur Belge* contains the following Royal decree, dated 16th March:—"Reviewing our decrees relating to a National Exhibition of works of Art which has taken place every three years at Brussels; and taking into consideration that the Exhibition of 1851, which would commence on the 15th of August, and close on the first Monday in October, coincides with the Universal Exhibition of Industry which will open at London in the course of the present year; considering also, that on this occasion, it is requisite to impart to the Belgian Artistic Exhibition a more general character, by inviting thereto competitors of all nations; pursuant to the report of our Minister of the Interior, we have decreed and do decree:—Art. 1. A general exhibition of works of living artists will take place at Brussels, on the 15th August next. Art. 2. The organisation and direction of the Fine Art Exhibition of 1851, are

entrusted to a commission, the members of which will be appointed by our Minister of the Interior. —Leopold, Regius." It will thus be seen that an Art-Exhibition in Brussels is intended to be held as comprehensive in its nature as the Great Exhibition of Manufactures in Hyde Park. The members of the above commission already named, are: Messrs. Alvin, keepers of the Royal Library; Count de Beaufort, inspector-general of Fine Arts; Deman, the architect; Geefs, the sculptor; and the artist Madou.

A general exhibition of the works of living artists will take place at Brussels, on the 15th of August next, under a commission composed of Messrs. Alvin, keepers of the Royal Library; Count de Beaufort, Inspector-general of Fine Arts; M. Demar, architect; M. Geefs, sculptor, and M. Madou, painter.

STUTTGART.—The sculptor, Hofer, has recently executed, in Carrara marble, copies of the Apollo Belvedere and the Diana at Versailles, for the Royal Gardens here. Every one who has visited Stuttgart will remember the two very spirited groups, each consisting of a man and a horse, which have been placed in the public gardens.

AUGSBURG.—It is proposed to erect covered arcades in this ancient city, the walls to be decorated with frescoes representing the chief historic events connected with its early history. A bust of Holbein, by Lasson of Munich, is to be placed in the picture gallery beside Holbein's portraits of the old Augsburg patrician and his wife, discovered some years ago in the lofts of the Convent of St. Anna.

HAMBURG.—Kaulbach has executed a cartoon, the subject of which is Cupid and Psyche, and given it to be disposed of by lottery for the benefit of the expelled Holsteiners. When we visited the studio of this artist, at Munich, we believe that there was no preparation for such a work, but it is probable that being intended as a definite production, it will be executed in the manner of the cartoon for the battle of the Huns, which is in the Raczuski Collection, at Berlin.

HANOVER.—A discovery has been made here of a fine old picture, attributed to Leonardo da Vinci. It is allegorical, and allusive to the *accouchement* of Beatrice d'Este, a subject which Leonardo treated in a work afterwards lost. As Hanover is by no means rich in pictures, we are curious to know in what collection or where this discovery has been made.

GÖTTINGEN.—A report was circulated here a short time since that the long-lost "Leda" of Leonardo da Vinci, was at length discovered. A person connected with the railway purchased, for an inconsiderable sum, a picture in very bad condition, of the dimensions of about five feet by four, which was pronounced by Professors Oesterlei and Reichman to be a work of some value; and the latter has come to the conclusion that it must be the lost "Leda" of Leonardo da Vinci.

VIENNA.—The re-organisation of the Academy has been effected; the various departments are comprehensive, embracing, besides every elementary branch, a school of engraving and a school of landscape-painting. We cannot understand that landscape-painting can be taught in an academy, if so, we would ask in what academies Hobbima, Ruysdael, and Cuyp, learned their Art; or, to look at our own landscape-school which is now the best in existence, where our painters have studied?

AMERICA.—A prize-holder of the Cincinnati Art-Union, having won the famed statue of the Greek Slave, by Powers, the American papers say it has been bought from him by a gentleman residing at Wellington, for 34,000 dollars. This famous sculptor in a letter to his brother dated "Florence, August, 18th, 1850," says, "I am now making a statue of 'La Dorado' or California—an Indian figure crowned with pearls and precious stones. A kirtle surrounds her waist, and falls with a feather fringe down to just above the knees. The kirtle is ornamented with Indian embroidery, with tracings of gold, and her sandals are tied with golden strings. At her side stands an inverted Cornucopia, from which is issuing an her feet lumps and grains of native gold, to which she points with her left hand, which holds the divining rod. With her right hand she conceals behind her a cluster of thorns. She stands in an undecided posture—making it doubtful whether she intends to advance or retire—while her expression is mystical. The gold about the figure must be represented, of course, by colour as well as form. She is to be the Genius of California."

MUNICH.—The works in the palace are now being earnestly advanced. On the occasion of our visit to Munich in the autumn of last year the artists were still working, but there remained much to be done. Of the subjects from the Nibelungenlied, "Hagen and Chriemhild in the

castle of Esol," is painted by Jäger; of the subjects from the Odyssey these lately completed are "The Arrival of Ulysses in Ithaca;" his stay with the "divine swineherd;" and "The Recognition between Ulysses and Telemachus." Two of the compositions, after Kaulbach, for the outside of the new Pinakotheca, are already finished.

Kaulbach is actively engaged in a series of frescoes, to decorate the new Pinakotheca in Munich; this building being designed for the reception of Modern works of Art exclusively. One of the series is an emblematical picture of the resuscitation of modern Art in Germany, in which the principal artists are introduced among allegorical figures typical of the events commemorated.

It is said that a monument is to be erected by the ex-King Louis of Bavaria, at Cassel, to the memory of the Swiss historian, Müller, from designs by Overbeck.

ABBEVILLE.—The painter Lesœur is to be commemorated in this city by a statue to his memory, in the principal square.

SARDINIA.—A statue to the memory of the late king, Charles Albert, is at present in the hands of the sculptor, and will shortly be inaugurated in Sardinia.

DRESDEN.—The King of Saxony has commissioned Professor Vogel von Vogelstein, to commemorate the opening of the Dresden Conferences, by a large picture. The professor has lately visited Berlin in order to paint the portrait of Herr von Manteuffel. We may take this opportunity of observing that Professor Vogel is commissioned by the king to execute portraits of every distinguished person that visits the capital of Saxony. The Dresden Conferences will have opened a vast field to this distinguished painter, among whose works are to be seen the portraits of many of our distinguished countrymen.

BRUSSELS EXPOSITION.—The royal decree which fixes the opening of the Brussels Exhibition of the works of living artists, for the 15th of August, declares that it is for the future to be thrown open gratuitously to the Artists of all Nations.

ACADEMIE DES BEAUX ARTS.—The chair of the Académie des Beaux Arts of Paris, vacant by the death of the Chevalier Spontini, has been filled by M. Ambroise Thomas, an artist of English extraction.

FRENCH EXHIBITION OF ART IN LONDON.—Arrangements are, it is said, in progress for transporting all the best works of living painters of France, now exhibiting in the Louvre, to this country for exposition and sale. Such a course would hardly be fair to English artists, but if our neighbours will send us the Louvre for a similar purpose, we should assuredly have little to fear.

WORK FOR ARTISTS AND DECORATORS!—The newly decorated palace of Mehmet Ali, the brother-in-law of the Sultan at Constantinople, has been destroyed, with all its contents, by fire. The damage is estimated at 150,000*l*.

ART-UNION OF VIENNA.—The grand prize-picture is from the pencil of Hayez, of Milan, and represents the delivery of Admiral Pisani from poison. A rumour was current in Vienna that foreigners will hereafter be employed as professors of its Academy, of whom Rahl is expected to be the chief.

HOGARTH'S TOMB AT CHISWICK.

We were grieved to learn from a letter addressed to the *Illustrated News* by Mr. John Phillips, a distant relative of Mrs. Hogarth, that the tomb of our great moral painter in Chiswick Churchyard has fallen into a serious state of dilapidation; and that, according to the report of a builder in the neighbourhood, "nothing short of taking it down and entirely re-erecting it will save it from ruin." It appears that in 1842 it was repaired by this gentleman at the cost of Mr. Phillips, who paid him a bill of 11*l*. 14*s*. for his services on the occasion. Since the publication of Mr. Phillips's letter we have made a pilgrimage to Chiswick Churchyard, with the view of ascertaining by a careful examination the exact state of the case. The tomb is evidently much damaged, but we were agreeably surprised to find that the injuries it had sustained were not of so extensive a character as we had been led to anticipate. The principal mischief has evidently arisen from the sinking in of a grave in its immediate vicinity; and it is clear that it cannot be effectually repaired without being taken down and re-erected. To accomplish this object an outlay of from 50*l*. to 60*l*. would be required. Unless, therefore, a few admirers of the painter's genius can be induced to sub-

scribe towards a fund for the purpose of achieving this desirable object, the tomb will, in a year or two more, be altogether beyond restoration. It would surely be a great scandal to the Fine Arts of this country, if our continental neighbours who are about to visit us at the approaching national festival should find the monument of one of the most celebrated painters of the English school in its present state of dilapidation, when the damage can be repaired at so trivial a cost. Mr. Phillips states, in reply to an inquiry from us:—"My first recollection of this tomb," he says, "was in 1802, when it had been erected about thirty-six years, and retained all its original character of colouring and gilding. It was a public testimonial got up at the instigation and under the influence of Mr. Garrick, who wrote the epitaph inscribed thereon, and it was paid for by a public subscription." "I propose," adds Mr. Phillips, "in addition to the present embellishments, to place on a conspicuous part of the tomb, a brass tablet commemorating its restoration, and recording the names of the subscribers, with any other circumstances incidental to the event."

Since Mr. Phillips's appeal first met our eye, and the above paragraph was written, we have received a communication, informing us that the Rev. T. F. Bowerbank, the respected vicar of Chiswick, supported by several of his parishioners, has handsomely volunteered to undertake the renovation of the monument; an offer which Mr. Phillips has, it appears, taken upon himself to decline, on the ground that he prefers the "aid" of what he calls "the republic of genius," to any "local demonstration of a private or charitable nature." In consequence of this very unwise and ungracious proceeding, Mr. Bowerbank and his friends have withdrawn their proposal, and, as yet, so far as we can learn, nothing has been done in the matter. We have already stated our impression of the amount that would be required to repair the tomb, and we have since been assured that an estimate has been furnished to Mr. Bowerbank and his friends, which completely tallies with our own calculation of the probable cost. Mr. Phillips, on the other hand, is of opinion that a considerably larger sum will be indispensable, although on what grounds we are as yet uninformed. He seems to desire to have the management of the repairs, and of the funds, himself; but we are of opinion that they cannot be in better hands than in those of the vicar of Chiswick and his fellow parishioners, and we trust, therefore, that they will overlook the rebuff they have met with, so far as to undertake the responsibility. We are satisfied that, under their direction, the renovation of the monument can hardly fail to be satisfactorily accomplished, and, so far as we ourselves are concerned, we shall be ready and willing to promote so praiseworthy an object, both with our purse and our pen, to the utmost extent of our ability.

THE VERNON GALLERY.

THE FLOWER-GIRL.

H. Howard, R.A., Painter. P. Wagner, Engraver.
Size of the picture, 3 ft. 2½ in. by 2 ft. 0½ in.

This picture is generally supposed to be a portrait of the artist's daughter; in fact, it bore such a title in the catalogue Mr. Vernon made of his gallery, and the same has been continued in that officially supplied to the public at Marlborough House, where the collection is now exhibited.

But whether it be so, or otherwise, affects not the character of the work, which is one of the best examples of Howard's pencil, when he descended from the region of fancy and heathen mythology to things of this lower earth; perhaps had he done so more frequently his success would have been greater. With a mind fully stored with rich and poetical ideas, and well-instructed in classic history, he was deficient in the power of expressing what he conceived and felt; always pleasing and most agreeable, yet he was never great as a subject-painter: as a portrait-painter, he would doubtless have attained considerable eminence, could he have submitted to what many consider as little better than professional drudgery.

The "Flower-Girl," as we have thought fit to entitle this picture, is executed with much care; the pose of the figure, though erect, is easy; the features are intelligent and expressive, and the colouring, like most of Howard's works, is clear and brilliant. Mr. Wagner, to whom we entrusted the task of engraving, is a distinguished German engraver, residing at Nuremberg; he is the only foreigner whose name will be found in connection with our undertaking.

FALLACIES OF ILLUSTRATION.

THE Fine Arts are now largely employed in the instruction of the people; it is as necessary that the representations of persons, places, and events, which profess to be true, should be so, as the printed statements which profess to be a relation of facts; and it is as inconsistent with honour and right principle that the first should be knowingly false, as the last. It is, however, doubtful whether this view of the subject is taken; on the contrary, many who would shrink from the statement of a falsehood, are far less scrupulous as to the engraving or painting of one. In the wood-cuts on the pages of illustrated newspapers, and in the exhibitions of pictures professing to be opened for the instruction, as well as the amusement, of the public, there is no inconsiderable portion of untruthfulness, which would be felt to be utterly unallowable if expressed in words. We would point especially at the representations of foreign scenes in illustrated papers, which mislead many, although those who have been on the spot recognise them as being merely made up from prints of old date, which, from changes since carried out in the localities, are no longer faithful representations. The mistakes made in this way are ludicrous; we once saw in an illustrated paper a representation of the Piazza del Popolo, Rome, with its barricades, the last not unlike Scotch field-dykes, and not calculated to withstand the charge of a Roman donkey, whilst the Piazza itself was depicted as it appeared some twenty-five years ago, before it assumed its present form. We might point to other instances of similar copies from engravings, but the above may suffice. There can be no doubt of the use and of the interest of illustrations, if faithful; and in return for the ample patronage bestowed upon such papers, the editors should be careful that no representation appears in their pages less true than the statements on which they are willing to stake name and character. Amongst the pictorial representations which deservedly enjoy a large share of public patronage, panoramas are now conspicuous; it is evident how important it is that they should be true in every instance. The success which has attended those of real merit, has led to various contrivances to attract attention, and, it is to be regretted, to spurious productions which deserve the severest reprehension. The success of the panorama of the overland route to India led to an imitation of it, which was painted, principally from the outline published in the description of the original exhibition in London. This spurious panorama was exhibited in Glasgow during the fair, but did not pay. The success of the monster panoramas of American scenery, which, beside their miserable execution, were evidently unfaithful as representations, has led to another discreditable enterprise; the scenery of an American river, the Missouri, has we believe, been painted in Glasgow by an artist who never was beyond the British Isles, from no better authorities than those furnished by his own fertile invention, aided by a few prints in the *Penny Magazine* and other periodicals. This panorama was exhibited in Glasgow, accompanied by music, serenades, and the descriptions of a "Patterer," quite as accurate as the scenery of the picture. Unprincipled speculators thus avail themselves of the powers of poverty-stricken genius and publish a lie to the world; upon this, however, they expend for the painting a trifling sum, which distress in the artist leads him to accept, thus perpetrating a double wrong. The *Monster Missouri* was painted for about 60*l*.; the *Overland Route* for 8*l*. 1. A panorama was exhibited some time ago in Edinburgh and Glasgow, professing to be a series of representations of events of the French revolution, and which consisted in part, if not wholly, of daubs made up from prints in the *Illustrated London News*. The exposures made in the *Art-Journal* of forgeries of pictures, and other deceits of a similar character, have been of acknowledged service, and we feel called upon, not only in the interests of Art, but also in those of truth and education, to expose, whenever we have an opportunity, such representations as those which have been alluded to in this brief notice.



H HOWARD R.A. PAINTER.

F.R. WAGNER. ENGRAVER.

THE FLOWER-GIRL.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT. 2 IN. BY 2 FT. 6 IN.

PRINTED BY T. BROSCHER.

LONDON PUBLISHED FOR THE PROPRIETORS

THE ARTS IN INDIA*.

It appears somewhat strange that with all the means and appliances at the command of our fellow-countrymen in our East Indian possessions, and also of the great mass of the intelligent natives with whom they are associated, so little should have emanated from them of a character to exhibit their intellectual powers to advantage; little, in fact, to show that Art, and Science, and Manufactures, have progressed with them in any measure corresponding with their advance in the Western World, that is, among ourselves. It is true, books have been written concerning the country and its history; travellers have related their journeys, and soldiers have described their campaigns; but the contributions to that kind of literature which is calculated to benefit the whole human family, have been few and far between. Art seems to wither amid the arid plains of Hindostan, and Science has scarcely found a resting-place for her foot on the shores of the Ganges or the temples of Bhudda. We repeat that these things are an anomaly when it is recollected how many highly educated men go forth, year after year, from England to make India their home; how multitudinous and how varied are their wants; and how vast are her resources to meet every demand which can possibly be made upon her, to administer either to their necessities or their luxuries. It is an axiom in commercial policy, that the supply always keeps pace with the demand for any article; the principle holds goods in regard to matters which address themselves to the mind and understanding: so it is greatly to be feared whatever deficiency is known to exist in these things, must be found in the fact that they are neither asked for nor valued as they should be among masses of intelligent and wealthy individuals.

An attempt, so laudable that we heartily wish it every success, is now being made to direct the attention of the inhabitants of our Indian dominions to the neglected state of the Fine and Industrial Arts. A monthly journal devoted to these interests has, during the past year, made its appearance in Madras, under what would seem to be very able management. The first five parts have been courteously forwarded to us by the editor, with the view of eliciting our assistance in so desirable a cause; one which, if successful, must work out great practical good to the dwellers in that distant region. There cannot be a doubt but that vast sources of wealth are actually running to waste there for lack of sufficient knowledge of the mechanical details of the Arts and Manufactures; and that with efficient co-operation and matured assistance a rich harvest of beneficial fruits might be gathered in. That which seems most requisite to arrive at this result, is the presence of competing artists and designers to direct the labours of the ingenious and intelligent native workmen. In an article on "Carved Furniture," in one of the numbers of the *Indian Journal*, which we have received, it is remarked that: "One of the greatest obstacles against which the cabinet-makers in Madras, who are presumed to have imported their manufactures from England, have to contend, is the reproduction of these objects by the native carpenters, who copy the designs and are able to manufacture and sell them at half the price of the imported articles." This evil might be remedied if the masters would employ their own designers. But it may be argued that we are advocating a system which would shut out our own operatives from the Indian trade; and so it undoubtedly would if we could not in England keep in advance of those who might be induced to settle abroad, and of this we have no fear. Moreover, there is always a *prestige* in favour of certain goods of English manufacture that will always create a demand for them.

The principles upon which the *Indian Journal* is conducted, must, if it meet with the encouragement it deserves, work a revolution in those subjects on which it treats. The contents of the numbers are abundant and varied, embracing numerous topics that come under the notice of the artist, the artisan, and the man of science, but more especially the first two. The editor, with a zeal that entitles him to the highest credit, not only writes, but acts to further his object, for he has established a School of Design in Madras, which is already well-attended, and in which the progress of the pupils is hitherto satisfactory, notwithstanding that the difficulties he has had to grapple with have been great, owing principally to the proverbial apathy of the Indian character, and the indifference of the Europeans. He has also delivered a course of lectures on the science of the Manufacturing Arts, that give some valuable and interesting information.

* "The Indian Journal of Arts, Sciences, and Manufactures." Published by P. R. Hunt. Madras.

From so small a beginning, at some day, not very far distant, may arise a light that shall illumine the vast territory of India, and make her as rich in intellectual wealth as she now is in the grosser materials—her gold and her precious stones, her purple and her silks. It is no chimerical notion to expect this, provided the heads and the hands that may assist in the good work are not churlishly kept back. We shall have good opportunity for ascertaining, in the great Exhibition, to what extent Manufacturing Art has reached in India; we mean not in mere mechanical ingenuity, but in what is alone worthy of being dignified by the name of Art, whatever shape it assumes. It will afford us exceeding pleasure that the Journal which has evoked these remarks is answering the expectations of its conductor, and contributing to the advancement of the best interests of his adopted country.

EXHIBITION OF 1851.

PROTECTION OF INVENTIONS BILL.

THE Government has thought fit to introduce a bill for the protection of inventions intended to be exhibited in the Museum of the Industry of All Nations in May next. Such a measure is not less just to inventors than politic on the part of the commissioners under whose superintendence the Exhibition is to take place. In our September number we called attention to the Act for Protecting Designs by Provisional Registration, and foretold that it was obviously imperfect, inasmuch as it left entirely unprotected that large class of contrivances, manufactures, and other results of workmanship, which by no liberality of construction could be brought within the meaning of the term "Designs." In the bill now before Parliament, a copy of which is before us, it is provided that the Designs Act of last year and the present measure are to be construed together as one act. It would have been better, perhaps, that the two objects had been united in one Act, and that the statute should have been promulgated in the autumn of last year; for the most ample notice of what was to be the protection to inventors, ought to have been given to those who intended to become exhibitors. The period of protection afforded to exhibitors is limited to one year, during which exhibitors of any "piece of workmanship, mechanical contrivance, or manufacture, being a new invention," are to enjoy the same protection against piracy by provisional registration as they would have done had they in the first instance obtained letters patent. The present bill, however, assumes that during the year, and before the expiration of the term of provisional registration, letters patent shall be taken out by such proprietors. We trust that this measure will speedily receive the sanction of the legislature, otherwise it may be delayed until half of the present year has transpired. Had the matters here referred to by the terms "piece of workmanship, mechanical contrivance, or manufacture," been introduced into the Designs Act, as, indeed, originally was intended, the present bill would have been unnecessary, and thus the circuitry of accomplishing by two statutes what might have been done by one, eight months ago, would have been avoided.

We observe that there is no provision rendering it compulsory upon the proprietor to take out letters patent at the end of the year's registration. Indeed, such a provision it would have been difficult to frame, and, perhaps, impossible to enforce. It is possible that with many articles of fancy, the value would be so transitory as to render a year's protection all that would be required. As to inventions of permanent utility, where letters patent, under ordinary circumstances would have been desirable, we do not see that much is conceded to the inventor, beyond the extension of the period when his fees would become payable, and the interval given to him, during which he may be enabled to avail himself of public opinion or private criticism. The fifth section of the bill, as it is now framed, extends the privileges conferred by it, and also by the Designs Act of 1850, to foreigners. There can be no question that this is judicious, and, indeed, what justice itself would dictate. It has been questioned whether the enactments of the bill now before Parliament, which are to be for the benefit of foreigners, extend to forms and ornamental designs. The language of the bill is so loose, that it is not surprising that such a doubt should have occurred. But, inasmuch as the Act of 1850 expressly refers to forms and ornamental designs, and as the bill before us has for its object to extend the Designs Act of 1850, and provides that it shall be construed with the bill of 1851, as if they were one Act, we are compelled to believe

that forms and ornamental designs are intended to be brought within its provisions. The bill may, however, undergo much alteration, in both houses, before it receives the royal assent. It is difficult to understand, however, why in the last section of the bill, the power of applying for an extension of the term of the provisional registration should be taken away from the proprietors of any "piece of workmanship, mechanical contrivance, or manufacture," whilst, by the Act of 1850, such power is preserved for the benefit of the proprietor of designs. It would surely be equitable to leave a discretion in the Board of Trade, or some other public functionaries, applicable to all classes of inventors. Whilst we give credit to the framers of the present bill, and of the Designs Act, for the best intentions, we are entitled to ask, on behalf of inventors, for the most ample liberality that is consistent with the protection of the public against slender or unfounded claims for monopoly.

We presume that those interested in the bill have seen it reported at length in the public papers, it is, therefore, unnecessary for us to occupy our pages by inserting it.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY. — The eighty-third exhibition of this institution will open, as usual, on the 8th of May; and, judging from what we have seen and heard of some leading works of Art destined for its walls, it is likely to be one of unusual excellence. The Academicians themselves appear in great strength; and most of the exhibitors are said to have exerted themselves to the utmost to support the character of British Art. The receipts are likely to double those of any former year.

GEORGE JONES, Esq., R.A., has resigned office as keeper of the Royal Academy, and has been succeeded by Charles Landseer, Esq., R.A. The loss of Mr. Jones will be a source of much regret to the students; and we have no doubt, also to his brother academicians. His duties were invariably discharged with kindness and courtesy; and he has secured the respect and esteem of all with whom he has been associated. We trust that in his gentlemanly bearing, as well as in his zeal and attention to the interests of the Academy, he will be imitated by his successor.

LORD WARD'S GALLERY. — The collection of pictures recently formed by this distinguished and noble amateur, has been placed in a handsome gallery, fitted up expressly for the purpose, in the Egyptian Hall, Piccadilly. In placing the collection here, his lordship liberally permits lovers of the Fine Arts, and particularly the admirers of the ancient schools of painting, to an enjoyment, which is scarcely attainable when pictures are placed in a private mansion. When so many foreigners of talent and distinction are expected to be visitors to London, the admission to such a collection is a gracious boon, and will be fully appreciated, as a very ready access may be obtained on application by persons either native or foreign, whose position and pretension justify it. The gallery is particularly rich in the early masters of the Italian School, among whom may be named Giotto, P. Lippi, L. Costa, Francia, Fra Angelico, Carlo Crivelli, Bellini, L. de Bacci, Perugino, Ghirlandajo, and many others. By Carlo Crivelli, there are several grand works; and by Fra Angelico, a picture of the "Last Judgment," comprising a host of figures, constituting it the very finest of his performances in this country. By Raffaele, there is the large picture of "The Crucifixion," painted by him while yet a youth, and so like the work of his first master, that Vasari says it would be taken for Perugino, if Raffaele had not written his name on the foot of the cross. This great and important picture was painted for the Church of St. Dominic, at Citta di Castello, and has subsequently been in the gallery of the Louvre, and also possessed by Cardinal Fesch. Two large altar-pieces, each representing "The Adoration of the Shepherds," with life-size figures, are respectively from the pencils of Pierino del Vaga and B. Peruzzi. Among other great works are a picture of an unknown subject, containing a naked female, and two other figures of life-size, by Titian, that for beauty of flesh tints is unrivalled; a grand land-

scape by Salvator Rosa; a view in Venice by Canaletti; "Cain and Abel," by Guido; and many others of equal consequence. Several fine portraits are also contained in the gallery by Holbein, Rembrandt, Tintoretto, S. Del Piombo, and most of the great names in this line of art. There are a few pictures of the Dutch School, and a wondrous landscape by R. Wilson, which is the only picture by any English painter, and which nobly sustains comparison with foreign art. Several pieces of antique sculpture, a "Venus," by Canova, and others by Marshall adorn the gallery. We regret that not having seen it earlier, we can give but slight notice of this fine collection.

CONVEYANCE OF THE SOCIETY OF ARTS.—The committee of this institution are setting an excellent example to all similar bodies who have it in their power to minister to the public convenience during the period of the Great Exhibition in this country. They have decided on making their rooms a place of rendezvous for exhibitors of all nations, by holding a weekly *conversations*, to which they will be invited. All the foreign commissioners will be elected honorary members of the Society.

GALLERY OF BRITISH ART.—We advocated in our last number the importance of getting together a collection of the pictures of our principal artists, that the numerous foreigners now in London may have further opportunities of seeing some of the best works of our school, than those afforded by the exhibitions now open. We understand that such an exhibition is about to be opened at the gallery of Mr. Wess, in Old Bond Street, who has secured some of the finest specimens of the pencils of Turner, Etty, Leslie, MacIse, Stanfield, Roberts, Sydney Cooper, Poole, Muller, Herbert, Linnell, &c. Such an undertaking should have emanated from the British Institution, or some other of our Art Societies; but in this country, unfortunately, private enterprise generally takes the place of public patronage.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The thirty-sixth anniversary festival of this admirable and well-conducted society was held at the Freemasons' Tavern, on the 12th of the past month. Sir Robert Harry Inglis, M.P., took the chair, and was supported by a numerous body of the members of the Royal Academy, among whom we recognised the President, Sir Wm. Ross, Messrs. Creswick, Uwins, Cockerell, Redgrave, Elmore, Foley, Frost, F. R. Pickersgill, &c. &c. It certainly would have gratified us, as we know it would have been esteemed a compliment by the numerous body of artists who were present, had we met at the festive table a few of their patrons and non-professional friends, whose presence on such occasions is never undervalued. It is true these gentlemen testified to their interest in the welfare of the society by the amount of their subscriptions; and so far this is well, but the opportunities for artists and patrons meeting together are so few, that we always regret when they are not taken advantage of, as on the occasion in question. Since our last report the operations of this society have been extended considerably, 9357. having been distributed to sixty-nine applicants; while, since its first establishment, 1230 cases have received relief by sums amounting to 13,3617. It is surely unnecessary to advance more than this fact in proof of the benefits derivable from this institution, and to recommend it to all to whom Art and its followers have any interest.

THE HOSPITAL FOR CONSUMPTION.—A bazaar for the benefit of this most valuable charity will be held during the month of June, as heretofore, in the grounds of the Royal Hospital, at Chelsea. We have not space this month for its advocacy—but we would fain hope that we have made a large proportion of our readers acquainted with the urgent claims it advances upon them, for the good it has done, as well as that it is destined to do. We might, indeed, occupy many pages with details of cases,—any one of which would carry conviction as to its most merciful influence and beneficial effects. Among the numerous charitable institutions of the metropolis, it is, perhaps, the best, as it has been, certainly, the most needed,—relieving, as it

does, several thousand patients during the year, restoring some to health, and making the deathbeds of others tranquil, hopeful, and happy. We trust this brief notice may find its way to many, who will aid the undertaking now a-foot to augment its funds, and consequently its power.

THE SEASON TICKETS OF admission to the Great Exhibition have been the subject of very general complaint: they are formed of a piece of cardboard—the size, about two square inches: coarsely printed; and, altogether, so paltry looking an affair, as would have been rejected if proposed to a chimney-sweep, as an advertising card. The occasion, surely, might have called for some production of taste and elegance: it might have been of silver: the cost of each would not have exceeded "the odd shillings" of the guineas; but, at all events, some artist might have been employed to design a graceful and appropriate card: even such, for example, as that which backs the title page, or dedication page, of our Illustrated Catalogue. It is not too late to remedy this evil—against which every purchaser protests. Moreover, the only distinction between the ladies' and gentlemen's tickets consists in the colour:—it is impossible for a person, who buys the two, to ascertain, without enquiring, which is to admit a gentleman, and which to give entrance to a lady. For the information of those who require it, we may state that the lady's ticket is *pink*, the gentleman's *blue*. Confusion is also likely to arise from the mode of admission. Those who have season tickets are, it would seem, to go in at one door, those who have none at another; and how they are afterwards to meet in the midst of a crowd of fifty thousand is a puzzle. We trust the "Executive" will consider these points.

SCENERY OF THE STAGE.—At Her Majesty's Theatre the opera of *Masaniello* has been put on the stage with all the appliances of scenic decoration and costume possessed by this great establishment. The gay habiliments of the Neapolitan people, from the highest classes down to the singular race of the Lazzaroni, have been studied with perfect truth and propriety, and the scenery, particularly the last one of Vesuvius, is strictly in harmony with pictorial representation. The entire performance is an artistic treatment of the revolt at Naples in 1647.

THE GREAT EXHIBITION IN THE UNITED STATES.—We believe there is no doubt whatever that this project will be carried out during the year 1852, although it is not certain upon what scale,—whether of great extent, or comparatively limited. The American government have allotted for the purpose, a tract of land in "Government Island"—a few minutes ferry from New York city: and have in other ways fostered and encouraged the undertaking. We shall probably be enabled to report more fully on the subject ere long. We trust this scheme will be supported by the manufacturers of various nations, who will have opportunities of consulting "the authorities" in reference to it, during the coming summer. America is even now one of the mightiest markets of the world: a great people—numerous and wealthy—require much that European industry and enterprise can supply to them: and there can be no question, that a display of Art-manufacture in the States, would answer the purposes of all parties.

THE FLAXMAN REMAINS.—We can now give the information which, in a former number, we were obliged to withhold. Miss Denman made an offer of these precious remains to the government, as a free gift, on the condition only that a suitable building should be supplied; the offer was respectfully declined. Space was wanted, both in the National Gallery and the British Museum, and fear was felt, or affected, of Mr. Hume and the economists. The offer was then made to the University College, where a new library was erecting; and though neither Miss Denman nor the College could afford the fund required for the repairs and the cost of placing, yet it was believed that the lovers of Fine Art would not allow the undertaking to remain incomplete. And altogether, as we have already stated, the beautiful dome is suitably furnished. It is intended to fill two small apartments and the staircase, as the means may be supplied;

5307. have been raised, and it is calculated that about 2007. more will be necessary. It is only now that the hall is beginning to be known. On the 8th of April, the Prince Consort, who had headed the subscription-list, inspected the works, and expressed the opinion which we are sure will be that of all enlightened persons. In future, the admirers of Flaxman will know where the productions of his genius may be seen as in a focus. We are assured that the University College are anxious to provide means for supplying an opportunity for the contemplation of them by all the lovers of Fine Art; and they will be, of course, beheld by the students of the College, and cannot fail to have a salutary influence on the youthful mind.

STATUE OF FLAXMAN.—Seven years or more have passed since we saw in its rudest form in the clay a statue in memory of John Flaxman, in the studio of the late M. L. Watson, in Upper Gloucester Place. The work was intended to be placed in some public building, and when the subscription amounted to 2007. Watson commenced it in marble, but he died before it was completed. It has, however, been finished by direction of his executor, to the entire satisfaction of the committee, by Mr. Nelson. The figure is of the size of life, and represents Flaxman seated, and embodying on paper some of his divine conceptions from Homer or Hesiod, or Dante. The pose is that of perfect rest with the feet thrown forward, and the head inclined in that contemplative mood which best befits it. The head is the identity of Flaxman, the counterpart in the round of Jackson's portrait, but with more of thoughtful self-involvement. The drapery is broad, simple, and without any cutting shadows; there is nothing to divert the eye from the self-possessed profound intelligence of the head. It is now proposed that this work shall be placed in the Flaxman Gallery in University College, but the subscription amounts only to 3797. 1s., and it is again necessary to appeal to the public. Flaxman is great everywhere—except in the country which gave him birth; had he been a member of a foreign school he had long ere this been celebrated by statues and memorials: but here, amid our essays on cotton and corn, the statue of Flaxman is begging for public grace to be permitted to commemorate a man—the only one who has ever equalled the best of the Greeks in their own art. The essence of but a few of the unexecuted works of Flaxman is more divine than the concentrated spirit of all the productions of hundreds of men to whom hundreds of memorials have been set up. We sincerely trust that at this time, in the face of the world assembled in our great city, it may not be said of the statue of John Flaxman that its erection was defrayed by sordid and grudging charity. We shall have occasion to return to the subject. The statue may be seen at the great Exhibition, where Mr. Nelson has placed it.

DECORATION OF THE CRYSTAL PALACE.—Our impression of the extent of the modification proposed to be effected on Mr. Owen Jones's original plan turns out to be correct. The general colours are blue and white; the red scarcely showing at all, excepting when the spectator looks upwards, when the inside of the girders is exposed to sight. Had Mr. Owen Jones announced this alteration when first decided on, he would have spared himself a great deal of caustic criticism. The *Athenæum* treats the present decoration of the interior of the Crystal Palace as a triumph of Mr. Owen Jones, but forgets to add, that if it be, it is a triumph obtained by a sacrifice of his original intentions. The effect is undoubtedly good, but where are the deep reds, the deep blues, and violent yellows, of which his original plan was composed? The result is, we repeat, not the result of that of which we originally complained, but a result obtained from a very different, and, to us, a much more acceptable arrangement.

CARVING IN BOX-WOOD.—The practice of carving in box-wood is becoming very general; numerous specimens executed in this material have been contributed to the Great Exhibition. To Mr. Rogers, the distinguished carver, must be assigned the merit of introducing box-wood for ornamental purposes, about seven years ago. For nearly two centuries previously, the prin-

cipal woods used in England by sculptors, were ebony, walnut, oak, and occasionally beech; but a suggestion made to Mr. Rogers induced him to try his skill on the beautiful and delicate wood of the box-tree. His first efforts were shown to Prince Albert, who was much pleased with them, and purchased the carvings; and subsequently the artist received the command of Her Majesty to execute, in the same material, the exquisite cradle we engraved some months since. The impulse thus given to the new application has, as might be expected, extended, where a few years ago, its use would never have been thought of.

ROYAL EXCHANGE.—The proposal for covering the area of this building with glass, which we believe originated with Messrs. Rothschild, has been abandoned by the Gresham Committee. The Hall of Commerce is now spoken of as a winter meeting-place for merchants.

HOUSES TO LET.—There are thrice the number more than usual of houses to let, in and about the metropolis; while the applicants for them are fewer than they have been at any "season" for many years past. This is just what we expected; we warned our readers that it would be so, several months ago. The visitors to London will be such as require lodgings, but do not need houses; the stay of any stranger will seldom exceed two or three weeks.

PROPOSAL FOR ESTABLISHING A SCHOOL FOR ART-WORKMEN.—The council of the Society of Arts have, through their chairman, Mr. Cole, offered to aid in the establishment of schools for elementary drawing or modelling on the principle of the Schools of Design already in existence; with this view, they invite the co-operation of local committees and parochial authorities, in any and every part of London, in which such institutions may appear to be desirable. The objects proposed by the Society and approved of by its illustrious President, are:—1. To prepare a concise code of general rules, which shall form a useful manual of management and instruction. 2. To recommend a suitable trained instructor, who shall attend and give instruction two hours in each of three evenings weekly during the appointed period of session. 3. To provide and lend, until the school is self-supporting, suitable drawings, models, and examples, and, occasionally, books of reference. 4. To appoint a rotation of visitors, well-qualified to superintend the course of instruction and the conduct of the school. 5. To give, at their annual distribution, by the hand of their president, medals and rewards to those students who have distinguished themselves by ability and good conduct.

NEW ENTRANCE TO THE PARK.—Mr. Alfred Beaumont has furnished a design for an additional entrance to Hyde-park, in a line from Westbourne-terrace. Another entrance is much needed, and Mr. Beaumont's plan appears to have been generally approved.

MR. THOMAS FAED'S PICTURE OF SIR WALTER SCOTT, AND HIS LITERARY FRIENDS AT ABBOTSFORD.—A picture bearing this title is now on view at Messrs. H. Graves & Co., Pall Mall, (preparatory to its being engraved in mezzotint,) from the pencil of Mr. Thomas Faed, an Associate of the Scottish Academy. It comprises the portraits of Sir Walter Scott, and sixteen of his friends; amongst others, of Wordsworth, Campbell, Moore, Wilson, Hogg, Lord Jeffrey, Crabbe, Henry Mackenzie, Constable, Lockhart, and Sir Humphrey Davy. Sir Walter is represented as seated in the dining-room at Abbotsford, the cloth having been drawn, and is in the act of reading one of his own manuscripts. It is not of course pretended that any such audience was ever assembled at one time, at Abbotsford or elsewhere. It is sufficient for the purpose of the painter that it *might have been*. As, however, the picture professes to represent the parties as they looked a quarter of a century ago, Mr. Faed has created for himself a difficulty which he has not been able to overcome. Several of the resemblances will be readily recognised by those who were acquainted with the parties at the period referred to; but the majority do not certainly afford us a very correct notion of the originals, as we delight to remember them. This defect is inseparable from all pictures

"made up," as this appears to have been, from various sources. Some of the attempts at portraiture, are utter failures; those of Campbell, Wordsworth, James Ballantyne, and Wilkie, more especially. Others are more successful; those for example of Scott, (a compilation from Raeburn and Leslie) Sir Adam Ferguson, which would not have discredited the meridian vigour of Wilkie; Professor Wilson, Lord Jeffrey, Mr. Lockhart, Constable, and, barring the big plaid with which Jamie is invested, the Ettrick Shepherd. As a work of Art, Mr. Faed's picture is entitled to great credit. It is painted with a bold free hand, and displays a facility of handling which is rarely met with in the productions of young artists. As a whole it is calculated to make a pleasing and effective print, but the result must of course depend almost wholly on the manner in which it may be engraved. There appears to be a great rage just now for getting up portrait-pictures; but we hardly remember an instance of a number of heads having been crowded upon one canvas with an entirely successful result. Wilkie's Scott Family, albeit painted from the life, is one of his least agreeable pictures; and Hogg's Birthday, by Allen, interesting as are the associations connected with it, is a very poor affair as a work of Art. In contemplating the illustrious group included in Mr. Faed's picture, it is painful to remember that only five of them are living at the present time.

WESTMINSTER PEEL STATUE.—The amount of the subscription for this testimonial has already reached 4000*l*. The selection of the artist rests, as usual, with the sub-committee. The *Athenæum* suggests that, as there has been a great deal of jobbing in the matter of Peel Statue committees in the provinces, the Westminster committee should wait until all the statues now in hand are completed, and then select the sculptor of the best as their artist. This would hardly be fair to the highest order of genius; for it is notorious, that in submitting models to the sort of judges of which provincial committees are too often composed, it is necessary for the artist to model down to the taste of his critics. An exquisitely managed bale of bowed cottons, a very prominent relief, and happy introduction of the City arms, and the devices which may be emblematical of the wealth and industry of the town in which the statue is to be erected, form too often the leading attractions with provincial committees. A better plan than that suggested by our contemporary would, perhaps, be to assemble all the models that have been made for such customers, and choose that in which the sculptor has exhibited the highest properties of his art.

NEW INSTITUTION FOR LITERATURE AND THE FINE ARTS.—Sir Edward Bulwer Lytton's plan for providing a fund for the use of decayed painters and litterateurs, promises to be eminently successful. The play which he has written for the occasion, to be acted by amateurs, will be performed in the first instance at Devonshire House. After it has been played in London and the provinces for three years, the copyright will belong to Mr. Benjamin Webster, who has purchased it for 500*l*. In a noble spirit of emulation of the liberality of Sir Edward Bulwer Lytton, Mr. MacLise has, we understand, proposed to paint a large picture, in which he intends to group portraits of all the amateur actors who have undertaken parts in Sir Edward's play. The proceeds arising from the sale of the picture and copyright of such a work will no doubt realise a very considerable sum, and place Mr. MacLise in the position of being a munificent contributor to the institution. If other eminent artists and litterateurs would follow the examples of Sir Edward Bulwer Lytton and Mr. MacLise, the undertaking could not fail to prove importantly useful.

A PEN AND INK PORTRAIT OF THE LATE SIR ROBERT PEEL, by Mr. Minasi, has been submitted to our inspection; it is an excellent example of the skill of the veteran artist, and an admirable likeness of the distinguished statesman.

THE TAMWORTH MONUMENT TO SIR ROBERT PEEL, the result of a subscription among his tenants and friends, has been entrusted to Mr. Noble, the successful competitor at Salford.

THE GREAT GLOBE.—Mr. Wyld's great globe in Leicester Square is rapidly advancing towards completion, and is expected to be finished by the first week of May. This remarkable edifice will contain four galleries ten feet apart, the highest of which will be forty feet from the ground. Each gallery will be ascended by an easy flight of eighteen steps. The progress of the work appears to be regarded with great interest and curiosity.

NEW LITERARY INSTITUTION IN WESTMINSTER.—A new literary society has just been formed in Westminster, of which Mr. T. B. Macaulay has consented to become the president, and between two and three hundred gentlemen have already enrolled their names as members. All the more eminent publishers of London have offered donations to the library; whilst Professors Forbes and Ramsay, Dr. Lankester, Mr. Robert Hunt, Mr. Tonybee, and Mr. Hillman, have promised to deliver lectures from time to time. A distinguishing feature of the new society is to be its low subscription of only one guinea per annum; but we doubt very much if the objects contemplated can be obtained for so small a sum.

NEW NATIONAL GALLERY.—A commission has been appointed for the purpose of deciding on an estimate and plan for a new national gallery. It includes the names of Sir Charles Eastlake, Sir Richard Westmacott, and Mr. Ewart. Her Majesty has offered a site in Kensington Gardens, which has given rise to the rumour that the pictures were about to be removed to Kensington Palace.

MONSTER PRINTING PRESS.—An American newspaper, the *New York Sun*, boasts of a printing machine, which for size, speed and capacity, is said to distance that of Mr. Applegarth. This press is twenty feet in height and forty feet in length, and consists, as may be supposed, of two stories. The type, by means of the wedge-like form of the brass rules which divide the columns, is secured upon the outer face of a large drum or cylinder, to which the paper is drawn from eight feeding places. As the drum revolves, it gives at each revolution eight impressions of the type, and the sheets, as fast as they are printed, are caught at eight discharging places, and distributed one over another as evenly as if piled by hand. This press prints 20,000 copies per hour. Mr. Applegarth's machine, in use at the office of the *London Times*, is capable of printing, at its full speed, 22,500 copies per hour; but as this velocity is attended with risk, the engineer is accustomed to confine the number of impressions to 12,000. The price of the *New York Sun*, which is larger than the *Times*, is one penny; America being happily free from taxes on knowledge of every kind.

ADHESIVE PAPER.—A correspondent enquires of us, whether any thing is, or could be manufactured, to supersede the use of gum or paste, for fixing drawings in albums, and for other similar purposes. Liquid glue, and such adhesive materials, he says, are disagreeable and inconvenient appendages to the desk or writing-table, and he suggests the feasibility of paper, or fine linen being so prepared as to supersede the application of any other matter: it should be manufactured in sheets, so that strips might be cut off, and the adhesive matter should cover both sides. The idea is worth the attention of those engaged in manufacturing envelopes, who, we should think, may readily produce something that would answer the required purpose; and which cannot fail to be practically useful.

MONUMENT TO WASHINGTON.—In our March number it is stated that the obelisk recently erected in honour of this almost the greatest of great men, had been placed in New York; but we have since ascertained that the town of Washington is the locality where it stands.

LIQUID LEATHER.—Dr. Burnland, of Larria, in Germany, professes to have discovered a method of making leather out of certain refuse and waste animal substances. He has established a manufactory at Vienna in which to carry on his operations. Should this idea prove at all practicable, decorative articles, such as panels, cornices, frames, &c., may be cast from it at a very trifling cost.

REVIEWS.

THE LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Translated from the Italian of GIORGIO VASARI, by MRS. J. FOSTER. Vol. II. Published by H. G. Bohn, London.

The pleasure and information we derived from the perusal of the first volume of Mrs. Foster's translation of Vasari, caused us to anticipate, with considerable interest, the appearance of her second volume; this has now reached us, and is, in all respects, worthy of its predecessor; clear and elegant in narrative, truthful, so far as indefatigable research can lead to the establishment of facts, and valuable for the vast amount of new matter which it contains. The period embraced in it extends from about the middle of the fifteenth century to that of the sixteenth; a space of time which introduces the reader to some of the most brilliant names associated with Italian Art—Bellini, Francia, and Perugino, Leonardo da Vinci, Giorgione, Correggio, and Fra Bartolomeo, among the painters; Léon Alberti, and Bramante D'Urbino, among the architects; Mino da Fiesole, and Torrigiano, among the sculptors. These are sufficient to show how interesting a period is included in this volume, and how much important historical record is associated with the above names. The task of a writer, who undertakes to give a translation of a biographical work, compiled some centuries back, and which has been edited and annotated upon by other writers at various subsequent periods, is by no means an easy one to effect with fidelity. A mere transcript of the original in another language, will not satisfy the ardent enquirer after correct information: errors must be set right, doubts must be cleared up, facts placed in their proper light, and discrepancies of every kind carefully avoided. To do all this requires a profound acquaintance with the subject in hand, gathered from observation and experience, and a spirit of investigation not to be deterred by any amount of difficulty and labour. These qualifications are peculiarly necessary in dealing with the history of artists and their works, concerning whom and which so much doubt and dispute have been, and even still are, found to exist. The authenticity of their productions, the localities where the pictures are supposed to have been placed and now are, their state of preservation, and their actual existence, are matters of which the biographer and annotator must take cognisance and determine. It is here, therefore, that Mrs. Foster's volume becomes so truly valuable by the notes and commentaries which she has either collected from the various editions of preceding authors, or appended from her own personal research: almost every page in her volumes bears testimony to her industry and knowledge, and manifests the zeal with which she commenced, and has carried through, her labours; leaving nothing for the reader to desire, or for a future editor to effect. It must not be supposed that such a work is interesting only to the artist and amateur; to them it is indispensable, but it is one we heartily and conscientiously propose to all who can appreciate a well-written book, or who desire information on subjects that commend themselves to every one possessing intelligence, or claiming to have a taste for the beautiful and the refined.

HEBEL'S ALLEMANNISCHE GEDICHTE. Published by GEORG WIGAND, Leipzig. WILLIAMS & NORGATE, London.

Hebel!—and who is Hebel? it may be asked by all who read only the German poetry of the great poets of Germany. The question, indeed, may be asked of even many a native German of extensive reading, who may know nothing of the poems of Hebel, but who yet may feel gratitude to the translator; for they are rendered into High German from the *Allemannisch*, in which they were written. The translator is R. Reinick, of Dresden, who, in his humility of heart, and enthusiasm for his favourite poet, prays that the spirit of Hebel may have looked propitiously on his labours. However limited may have been the knowledge of these poems, from the dialect in which they were written, the kindly spirit which breathes in each line of them must move the heart of every German who loves his country's traditions. Their nationality is not that simply of the Black Forest—of Swabia—and of Southern Germany, but that of the entire breadth of the land, from the Rhine to the Lithuanian frontier,—from the Alps to the North Sea. The work is illustrated with woodcuts from drawings by Ludwig Richter; these are numerous, and extremely original in conception, masterly in drawing, and admirably cut. The first poem, entitled

"Die Wiese," is illustrated by six cuts. A charming cut heads a poem entitled "Die Irrlichter."

"Es gehen in der stillen dunkeln Nacht,
Wohl Engel mit Sternen licht gekrönt."

Angels at night peregrinate the earth, crowned with stars;—this, an exalted idea for a people's poet, is here the subject of a charming engraving, the exaltation of which is in some degree injured by a grotesque Will-o'-the-wisp, who acts as link-boy to the angel. We recognise "Der Mann im Mond,"—the Man in the Moon,—as precisely the story told to every one of us, as soon as we are capable of asking what the moon is made of. We are here again told of the same wicked old fellow who went out to cut sticks on a Sunday, and we see him here still in his place as of yore. The vignette of the "Wächter" represents an old watchman blowing his horn, after which he sings—
"Hörst was ich euch will sagen!
Die Gock' trat zehn geschlagen."

Others of equal merit follow, as "Auf einem Grabe," "Der Wächter in der Mitternacht," "Der Zufriedene Landmann," and many others,—the entire number being forty-eight,—from which we might instance at random, so spirited, so well drawn, and so admirably executed are all these vignettes; and the moral purity of the poems derives an additional charm from the unaffected simplicity with which they are written.

RECOLLECTIONS OF A TOUR IN THE IONIAN ISLANDS, GREECE, AND CONSTANTINOPLE. By HENRY COOK. Part I. Published by T. M'LEAN, London.

If we, who are generally chained to our writing-table from the first week in January to the last in December, remain in ignorance of the beauties of foreign lands, the fault cannot be imputed to our travelling artists who roam abroad either as amateurs or professionally; and by whose means every spot of the civilised globe has become, in a measure, familiarised to us. The shores of the Mediterranean, the Adriatic, and the Bosphorus, seem to us as well known as the banks of the Thames, so that when we open any book which illustrates the majestic scenery of the great European seas, we feel quite at home among their verdant islands and picturesque coasts. It is not therefore to be expected that any artist, at this time, can introduce us to what we have not seen before; all of novelty to be looked for must be in the varied treatment of the subject-matter and in the different aspect of a locality, which a fresh eye and new ideas may bring to bear upon its scenery. These, if united to taste and ability, gifts which the author of this publication unquestionably possesses, will go far to make amends for the absence of new material, and add increasing interest to that which familiarity may have made common. The first part of Mr. Cook's folio publication contains four views of the Island of Corfu, lithographed in a bold style of drawing; his main object is evidently to give a faithful representation rather than a finished work of Art. We do not mean to imply by this that his drawings are produced in a heedless, indefinite style; on the contrary, they exhibit much artistic feeling in the arrangement of subject and the treatment, united with great freedom of pencilling; the effects are broad and well-studied. His book, when completed, will form an interesting addition to the numerous topographical works that have issued from the press since the introduction of lithography. It is accompanied by some well written remarks, descriptive of the places, their history, and the author's personal feelings on visiting them, which show the writer in the most favourable light, as a man of taste and erudition: it is rare to meet with a work purporting to be merely illustrative, so well associated with judicious and interesting commentary. If we now prefer Mr. Cook's former beautiful publication, "Central Italy," to the present, it is only because the latter deals with a subject, to our minds, of a more interesting and a higher order of illustrative matter. But we wait the issue of the other parts before we feel ourselves in a position to make a choice.

THE DUKE OF WELLINGTON AND THE RIGHT HON. SIR ROBERT PEEL. Engraved by J. FAED, from the picture by F. WINTERHALTER. Published by P. & D. COLNAGHI, London.

Notwithstanding the encomiums bestowed on this picture by contemporary critics, when it was painted by command of her Majesty, in 1844, we confess it utterly and entirely disappointed us. The opportunity afforded to the artist of handing down to future ages, side by side, the "foremost man of all the world," and him who has taken the most prominent part in political matters for the last thirty years and longer, was such as,

unfortunately, can never occur again; it is, therefore, the more to be lamented that, in our opinion, it has so signally failed, for we cannot regard the two figures here standing together before us, as becoming representatives of the distinguished characters whom the print professes to place on record. The likeness of the Duke is good, that of Sir Robert is no veritable portrait; but one great objection to the work is the apparent want of motive in it; it expresses nothing but inanity; the two chieftains look like two culprits standing, not indeed at the bar of criminal justice waiting for their sentence, but at the bar of public opinion to be reprimanded for political tergiversation, as some of their opponents would probably affirm. The treatment of the subject is formal and altogether unworthy of the great names it would commemorate, and cannot be accepted as a tribute to their genius. The engraver has done his task well; the print is a beautiful example of the mezzotinto style.

THE ROYAL CHILDREN. Engraved by T. R. JACKSON from the picture by F. WINTERHALTER. Published by P. & D. COLNAGHI, London.

An oval print containing the portraits of the four young royal princesses, grouped together in an exceedingly picturesque and inartificial manner, a merit to which M. Winterhalter's compositions cannot generally lay claim. The whole treatment of the subject is very pleasing, and being engraved in a most brilliant manner, it cannot fail of being highly popular. Were the figures introduced those of a peasant's children, they would have commanded admiration, but being of a family in which every Briton feels especial interest, the work becomes doubly valuable.

JESUS. A POEM IN SIX BOOKS. By HENRY STEBBING, D.D., F.R.S. Published by A. HALL, VIRTUE, & Co., London.

If any apology be needed for introducing into the pages of a journal professedly devoted to Art-matters alone, a notice of a sacred poem, it must be found in the words which the author uses as a vindication for having written it. He says in his preface:—"In my brief visits to the great picture galleries of Italy and other parts of the Continent, I have always been struck with the perpetual recurrence of some few holy and divine forms, in the productions of artists distinguished from each other by every variety of style and degrees of excellence. Few people could be found who would not regret the loss of even the least important of these productions. They are all valued because each tends to promote the development of ideas with which every thoughtful mind is more or less occupied. I felt, therefore, that I could not be committing an offence against good taste in attempting a poem like the following. Had I been an artist I should have rejoiced to exhibit in form and colour the impressions made upon my mind by the study of the Evangelical records. Having only language at my command, I have used it in the best way I could, to portray the image of the Saviour as stamped upon my thoughts, and to delineate such circumstances in his history as have most vividly influenced my imagination."

Dr. Stebbing has been long known as a valuable contributor to our biblical literature; and he has frequently employed his pen in the lighter, but not the more pleasant, task of adding to our stock of fugitive poetry of a religious character. The more important work he has here accomplished may well entitle him to wear the laurel crown. His poem is written in a graceful, easy style of language, embodying much beauty of thought and description. It is entirely free from controversial or bigotted sentiment, and cannot fail of being read with pleasure and profit. The main argument of the work is borrowed from the principal events in the life of our Saviour, as narrated by the Evangelists, which the author has put into a poetical form, connecting the various links of the history with such imaginative scenes and descriptions as are appropriate to the subject, and might naturally be presumed to have been associated with it.

ILLUSTRATIONS OF MEDIEVAL COSTUME IN ENGLAND; by T. A. DAY, and J. B. DINES. Published by C. BOSWORTH, London.

Two numbers of this work have appeared, each containing three coloured plates, and eight pages of description, at the cheap rate of one shilling, the entire work to be completed in six numbers. We cannot speak highly of the execution of the plates; they have too much the look of amateur performances; the chief recommendation of the work is its cheapness.